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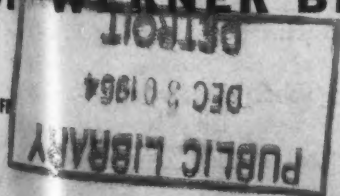
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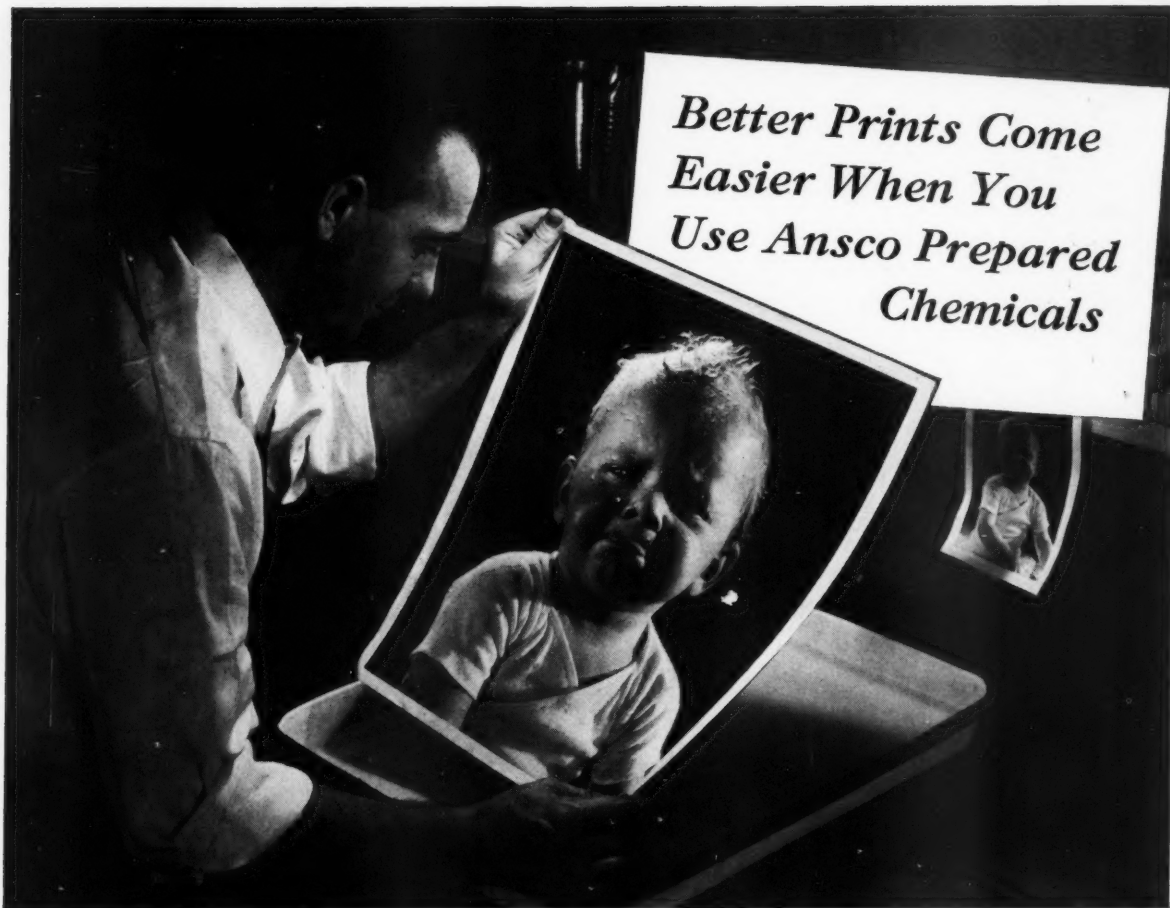
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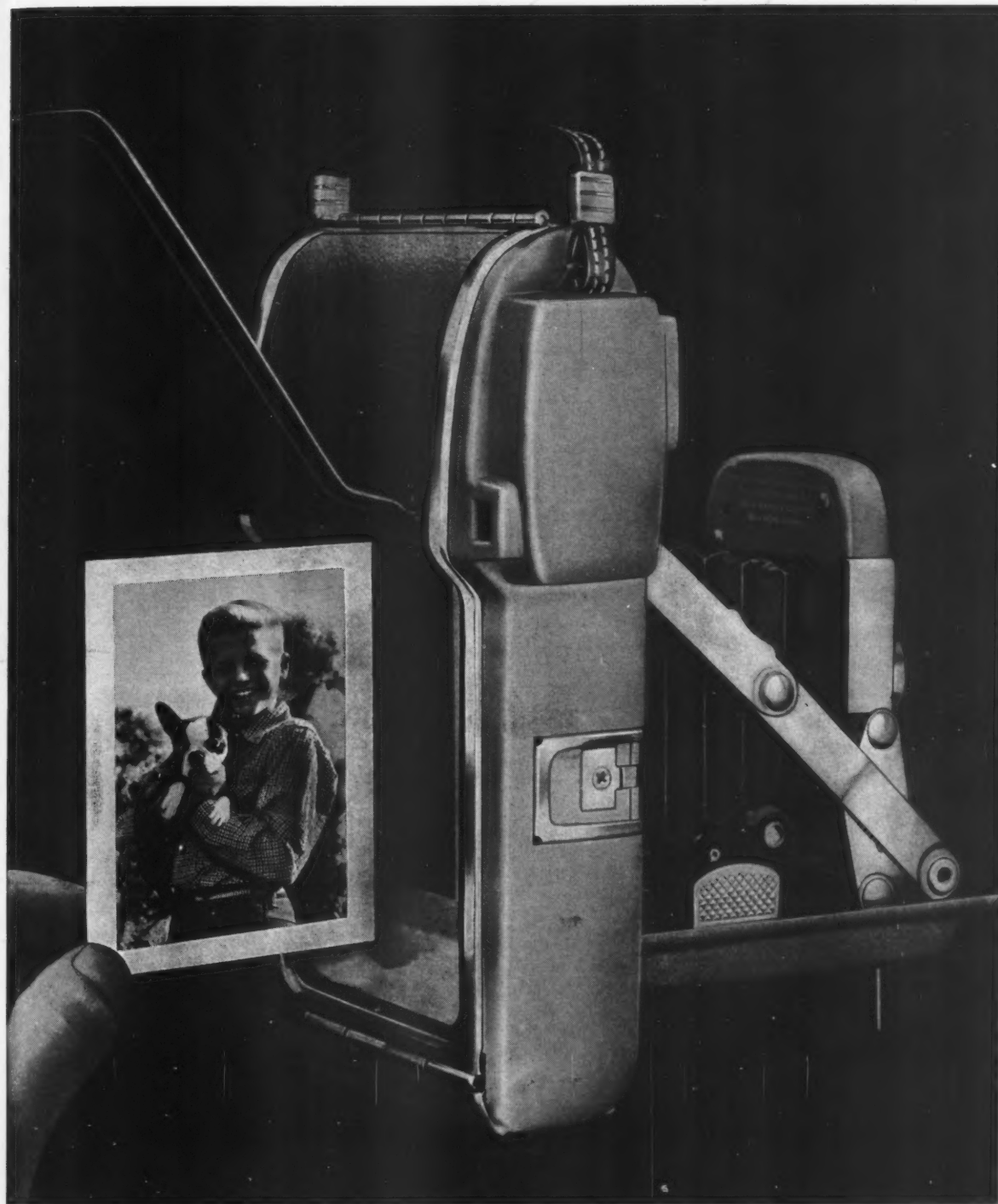
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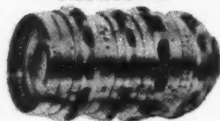
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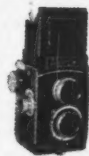


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Important Facts about Exposure Meters

Anyone who takes anything more than "snapshots" knows the value of a good exposure meter. But when the average amateur decides to buy a meter, he has from 15 to 20 meters to choose from, all reputedly "good." How does he judge one from another? Which one will give him the best all-around use?

What Does An Exposure Meter Do?

Every exposure meter does essentially two things: it measures light intensity and provides a means for converting that measurement into a lens opening-shutter speed combination for exposing the film. Although the "conversion" is accomplished in about the same way in almost all meters, there are major differences in the way meters measure light. The quality of photoelectric element, the sensitivity of the microammeter, the kind of light measured, and the way it is collected and transmitted are all determining factors in the over-all accuracy of the meter, and consequently, the correctness of the exposure.

The Two Kinds of Light

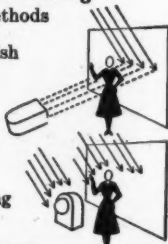
All modern exposure meters measure light by means of a photoelectric element which sends a tiny current to a sensitive microammeter. But there are two distinctly different kinds of light that can be measured, and meter types are divided in the same way. One is designed to measure the light reflected by the subject, the other to measure incident light, or light falling on the subject.

Which One to Use?

Which type of light provides the more accurate basis for correct exposure? In the leading studios in Hollywood, millions of feet of film have been perfectly exposed on the basis of incident light exposure determination. In fact, the majority of photographers in the motion picture industry today use the incident light method, particularly because it meets the more critical requirements of color photography. Furthermore, the fact that "incident light attachments" are available for virtually all reflected light meters on the market today indicates recognition of the need for a way to measure incident light. There are a number of good reasons to explain why the measurement of incident light is the preferred method.

Reflected Light Readings Can Be Deceiving

The difference in results between the two methods can be best understood by taking a typical situation as an example. Assume that you wish to photograph a scene which includes a person in dark clothes against a bright background (a light building, a bright sky, etc.). Reading the reflected light with a reflected light meter gives an abnormally high reading because of the brilliant background. Hence, underexposure is the result. On the other hand, by measuring the incident light with a meter specifically designed for this purpose, exposure is based on the light falling on the subject, uncomplicated by the distortion caused by the background in the reflected method. The same principle applies to any scene where contrast ranges from brilliant highlight to deep shadow. It is the incident light actually falling on the subject which most accurately determines proper exposure.



The Right Way Is Also the Easiest

Fairly accurate approximations of incident light can be made with a reflected light meter, by first taking a shadow reading

and then a highlight reading, and averaging them. But besides being tedious, this method has the more serious disadvantage of requiring precise determination of exactly what are true shadow and highlight areas, how close to them the reflected light meter should be held, at what angle, etc. Far simpler, and much more accurate, is the use of the Norwood Director exposure meter made by Brockway, which is expressly designed to measure incident light. All the incident light of all intensities, falling on the camera side of the subject, is automatically integrated and the midpoint for proper exposure is instantly indicated.

The Meter the Professionals Designed

The first meter specifically designed to measure incident light, the original Norwood Director, was developed by professional motion picture photographers in Hollywood. The same basic design principles and unique means of light collection and integration used in this meter, plus operating improvements and many other refinements at far lower cost, are today embodied in two models of the Norwood Director produced by Brockway. These BROCKWAY exposure meters are still the only true incident light meters available.

The BROCKWAY M-2 Model Norwood Director—an extremely versatile incident light meter used by leading Hollywood photographers and thousands of professional and amateur photographers throughout the world. Slides are available for direct readings. The M-2 offers the highest degree of true incident light measuring accuracy for all types of photography—plus amazing simplicity.



The BROCKWAY M-3 Model Norwood Director—an extremely compact, direct reading incident light meter designed for those who wish ultimate simplicity of operation and with no sacrifice in accuracy. The M-3 gives perfect exposure readings for stills or movies, color, black and white and Polaroid films. Less than two ounces in weight, the M-3 can be clipped on the pocket like a pencil. Accuracy, quality and precision workmanship are comparable to the more expensive M-2.



Both meters are equipped with the patented *Photosphere*, a unique translucent hemisphere that collects and integrates the same light that illuminates the subject. Actually, the *Photosphere* is a miniature representation of the camera side of any three-dimensional subject. It closely approximates the shape of the human face. This is one reason why BROCKWAY exposure meters provide exact exposure readings for color photographs of people. The electrical mechanisms of the M-2 and M-3 are the result of painstaking design and elaborate production and inspection facilities. In every sense, the BROCKWAY M-2 and M-3 are precision instruments specifically designed to measure incident light for consistent perfection in all types of photography.



If you would like to know more about the BROCKWAY exposure meters, visit your dealer for a demonstration of the versatile M-2, the "standard of the studios," or the new direct reading M-3. The M-2 is priced at \$32.95, the new M-3, \$16.95. For a descriptive folder, write Brockway Director Corporation, 570 Fifth Ave., New York 36, New York.



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AUTOMATIC

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This one control wheel on Automatic ROLLEIFLEX f3.5 is the key to quick, sure exposure settings. With a light value reading of 13*, for example, you simply set the indicator to this value as shown at left. This one setting *automatically* adjusts the two scales for the correct exposure combination (f:8 at 1/25 sec.) as indicated. And since both scales are cross-coupled, you can then instantly select any other combination as shown (for greater depth, or faster speed) merely by turning this one wheel.

*Obtained by meter reading or from exposure table on camera.

No camera improvement in over a decade has won such quick and widespread approval as Rollei's system of simplified exposure selection.

Just one setting (described above) automatically gives you the correct lens/shutter combinations for perfect exposure. Not only is it extremely simple, but it saves precious seconds in getting those fast action shots. And for all other shooting, it allows more freedom to concentrate on the important problem of composition.

Examine this outstanding feature of Rolleiflex f3.5. Also check Rollei's exclusive automatic transport, as well as the other features which make Rollei shooting easier... faster... *surer*. See it at your dealer's today.

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	105mm Tessar f/3.5	323	286
	105mm Ektar f/3.7	325	289
4 x 5	135mm Schneider Xenar f/4.7	307	265
	135mm Optar f/4.7	322	278
	127mm Ektar f/4.7	322	278
	135mm Tessar f/4.5	337	297
	150mm Tessar f/4.5	347	304
	150mm Schneider Xenar f/4.5	347	304
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With coated Schneider lens
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1955 ZEISS Contessa 35



Elegant pocket companion. Weighs only 21 ounces. Coupled rangefinder, built-in exposure meter. Equipped with renowned Opton Tessar coated f/2.8 lens in full synch' Compur Rapid M-X shutter with speeds to 1/500th second. \$142. Cash or \$14.20 Down.

1955 Nikon

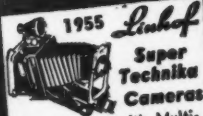


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1955 POLAROID Land



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modern PHOTOGRAPHY

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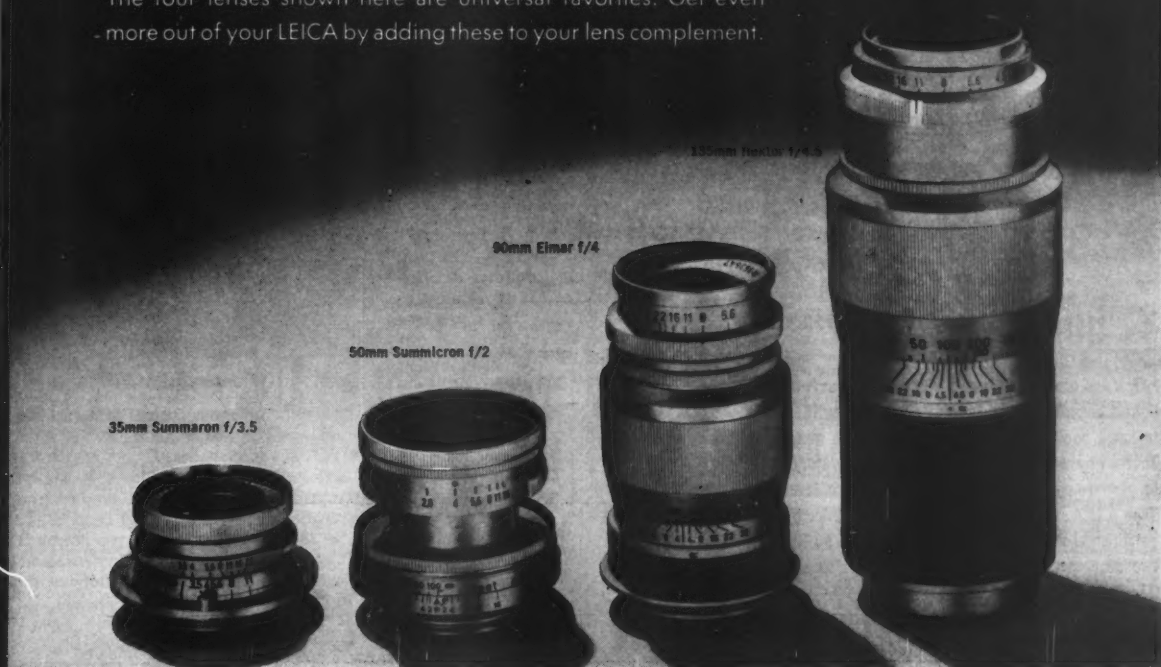
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135mm Hektor f/4.5

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COFFEE BREAK

with the editors

THIS MONTH'S COVER . . .

Howard Zeiff took the small dancer, large pail and large mop and placed them against a yellow background. He unlimbered his Speed Graphic with an Optar $5\frac{1}{4}$ in. lens and when the blinding flash of his electronic unit had cleared away, he had made an exposure on Ektachrome, Daylight Type, at $f/8$ —which turned out to be our cover for this month.

THE WELL-LIT SNAKE . . .

They're finding new uses for photographic equipment every day down in Virginia. *Virginia Wildlife* reports that Photographer Leon Kesteloo went off to a local farm to get some pictures of woodchucks. He left his used flashbulbs at the farm. The farmer's wife put them in the chicken house for the setting hens. The hens weren't the only ones fooled. A blacksnake sneaked in for eggs, swallowed three of the flashbulbs.

UP WENT THATA WAY . . .

One of the super jokes of humor magazines regarding modern art involves the hanging of an abstract picture upside down to the complete ignorance of the artist, museum or onlooker. It couldn't happen to a photograph? That's what you may think.



The British see it thus.

These well-shaped legs, the property, we assume, of some unknown young lady, are the photographic creation of one Martin D. Koehler of River Grove, Ill. Do they look familiar? They should. *MODERN* printed the picture in *I Tried It Myself* July 1953. Mr. Koehler asserted that a Graflex made the picture at $f/8$ and $1/250$ sec. with a medium yellow filter. He added that the sand helped reflect light onto the legs. We assumed that the young lady,

feet downwards was prancing on the sand. But *Photography* magazine, a British publication, used the shot as shown, for their cover. They assumed she was standing on her head. One of us is right . . . probably. But maybe she *did* have her head sticking downwards in the sand. Never can tell about this modern, abstract art.

PHOTOGRAPHY ABROAD . . .

You may slip into your old clothes on a Saturday afternoon to go out making pictures but not if you're the palace photographer of the Maharaja of Bhutan in India. Your clothing in



When in Bhutan . . .

this case is apt to be a bit more decorous—as witness this shot of Jigme Ray who was on hand to record the Maharaja's visit to New Delhi during Republic Day celebrations. Although his method of dress may be correct to the letter for his work, we doubt that it would do for Saturday afternoon around our house. But then we don't have any maharajas.

THE NUMBERS . . .

If you're offered a Baldinette I camera at a price that you think is a real steal, it may be just that.

Recently 190 Baldinettes with serial numbers B 1633 to B 1822 were stolen from a large shipment en route to Photoptic Corp. New York importers of the Balda cameras. If you should come across any of these, notify the F.B.I. or wire collect to Photoptic Import Corp., 235 Fourth Avenue, New York 3, N. Y.

ANYONE FOR DINNER? . . .

We were quite intrigued with a travel pamphlet recently received from one of the world's leading airlines. It concerned a South American and Caribbean "Thru the Lens Tour" planned for photographers. Under optional excursion, we found the following which is reprinted without further

(Continued on page 14)



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(Continued from page 12)

comment. And here it is as it appeared:

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"We were able to arrange this trip through the cooperation of Dr. William H. Ferguson, who has spent years living among the Jivaros while doing experimental work with curare and other jungle drugs as a possible cure for cancer. Dr. Ferguson will provide animals for a barbecue and invite the whole tribe of Jivaros to a large fiesta. He assures us that the Indians will cooperate in putting on tribal dances for the benefit of our photographers. Our party will be guests at the home of Dr. Ferguson, whose meals will be under the supervision of Mrs. Ferguson."

PICTURES DON'T LIE • • •

A lady photographer, according to *The New Yorker* magazine, had a friend with a new home in Vermont. The friend asked the photographer to take a few shots of it. For some reason, the pictures turned out poorly—scratches on the negatives. One shot showing a corner of the house was so marred at one edge that extensive retouching was necessary. The photographer retouched in a small pine tree to cover up the worst part of the scratches.

When this photographer next went Vermontwards, she found that her friend had, approvingly, planted an almost identical little tree in just that particular spot.

COMING NEXT MONTH • • •

• THE STORY OF THE GREATEST PHOTOGRAPHIC EXHIBITION EVER HELD. . . Edward Steichen's *Family of Man* exhibition, which opens at the Museum of Modern Art on Jan. 26, 1955, will contain about 400 photographs taken by 280 photographers from 68 countries.

MODERN's comprehensive story will encompass our largest feature to date devoted to a single subject. It will include the behind-the-scenes story of how the photographs were gathered over a two-year period, the basis upon which the pictures were chosen, how they are displayed (with pictures of the working scale model of the exhibit), together with a large selection of pictures from the show itself.

• Also in March: *How to Take 35mm Color Portraits*, *A Camera Report on the new Nikon*, *How to Use the New Vest-Pocket Flashbulbs*, *Photo Course: All About Contact Printing*.



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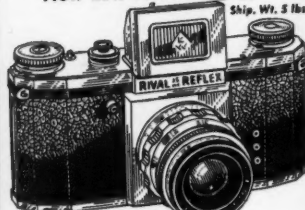
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8x30 Hambletonian—Individ. Focus—NEW ONLY.....28.95
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With f3.5 Coated Lens. Complete with Flashgun & Case!

- Twin-Lens Focusing Reflex A \$53.40 VALUE
- Takes 12 Pictures on 120 Roll
- Synchronized for Flash
- Compact • Easy to Operate Ship. Wt. 7 lbs.

16⁹⁵

SAVE \$92.90! BRAND NEW!

2 1/2 x 3 1/4 BUSCH Outfit

Model C Pressman Camera

- Complete Outfit Includes:
- f4.5 Coated Lens
- Kalart Rangefinder Installed
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92⁵⁰ Total Value \$185.40!

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ARGUS C-3 OUTFIT

CAMERA • CASE • FLASHGUN

- f3.5 Coated Lens
- Coupled Rangefinder
- Speeds to 1/300
- Clip-On Carrying Case

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Ship. Wt. 12 lbs.

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- with 1" f1.6 Lens
- 400 Ft. Capacity
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KODAK SIGNET

f3.5 Coated Ektar Lens

- Flash Synchronized
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f2.8 T-Coated Tessar Lens

- Coupled Rangefinder
- Full Flash Synchronization
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35mm CAMERAS

	NEW	USED
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Bolsey B2, RF, Coated f3.5 Lens*	59.50	24.75
Bolsey B22, RF, f3.5 g*, Set-a-matic.....	69.50	35.50
Bolsey C, Coated f3.2, RF Reflex*	89.50	39.95
Bolsey C22, Reflex RF, f3.2 g*, S-o-m	99.50	67.50
Kodak Flash Bantam, Coated f4.5, *		28.95
Kodak Pony B28, Coated f4.5 Lens, *	29.50	21.00
Kodak Pony 135, Coated f4.5 Lens, *	34.75	21.50
Kodak Retina II, RF, Coated f2 Ektar....		56.50
Kodak Bantam, RF, Coated f3.8, *	59.75	39.95
Minox III, f3.5 g*, case & chain.....	139.50	85.00
Robot Star, Coated f1.9 Lens*		87.50
Voigtländer Prominent, Coated f1.5, *	270.00	137.50
Voigtländer Vito II, Coated f3.5, *	54.50	30.95
Voigtländer Vito III, Coated f3.5, *	99.50	69.50
Voigtländer Vitessa, Coated f2, *	127.50	89.50

ROLL FILM CAMERAS

Kodak Chevron, f3.5 g, 1/800, *	198.50	142.50
Kodak Medalist I, f3.5 Ektar, RF.....		56.95
Kodak Medalist II, Cld. f3.5 Ektar*		112.95
Polaroid 110 Pathfinder, RF, f4.5 g*	249.50	162.95
Voigt Bessa II RF, f3.5 Skopar g, MX....	124.50	68.95

REFLEX CAMERAS

Anso Auto Reflex, Coated f3.5, *	189.50	87.00
Ciroflex D, Coated f3.5 Lens, *		47.00
Ciroflex E, Coated f3.5, *, 1/400.....		58.00
Ciroflex F, Cld. f3.2, *, 1/400, MX.....		67.50
Graflex 22, Coated f3.5 Lens, *	93.00	49.95
Hasselblad, f2.8 Ektar, g 1/1000, *	379.50	217.00
Ikonta IIA, f3.5 Tessar, g*		78.00
Kodak Reflex I, f3.5 Lens, g*		38.00
Kodak Reflex II, f3.5 Lens g*		58.00
Rolleicord III, f3.5 Xenar, g*		72.50
Auto Rolleiflex, f3.5 Xenar, 1/500, ST....		82.95
Auto Rolleiflex, f3.5 Tessar, 1/500, ST....		91.50
Auto Rolleiflex, f3.5 Xenar, g*		98.50
Auto Rolleiflex, f3.5 Tessar g*		107.50
Auto Rolleiflex, f2.8 Xenotar, g*, MX.....	309.50	184.00
Auto Rolleiflex, f2.8 Zeiss Planar, g*, MX....	309.50	184.00

SINGLE LENS REFLEX '35's'

Exa, f2.8 Westar Lens, g*	85.00	46.50
Kine Exakta, f2.8 Tessar Lens, *		87.95
Kine Exakta II, with f2 Biotar Lens.....		119.00
Rectaflex, f2 Xenon Lens, g*	295.00	137.00

Symbols: RF Coupled Rangefinder, c Coated, * Flash Shutter

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with f3.5 Coated Lens

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NIKON, '35's

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Contax III, f2 Sonnar, B.I. Meter	109.50	
Leica IIIA, with f2 Summar Lens	84.50	
Leica IIIC, with f3.5 Elmar Lens	92.00	
Leica IIIC, with Coated Summar	124.50	
Nikon, f1.4 Lens Nikkor, 6"	299.50	167.00

8mm MOVIE CAMERAS

Bell & Howell 220, Coated f2.5 Lens	49.95	27.50
Bell & Howell Sportster 134V, f2.5	89.95	46.95
Bell & Howell 134TA Turret, f1.9	159.95	99.00
B & H 172B Magazine, f1.9	164.95	101.95
B & H 172A Magazine Turret, f1.9	199.95	119.00
Kodak Brownie, Coated f1.9 Lens	46.75	31.50
DeJure Citation, Coated f2.5 Lens	77.50	38.95
Keystone K-32 Olympic, f2.5	79.95	46.00
Revere 88, with Coated f2.5 Lens	72.00	33.00
Revere 99 Turret, Coated f2.8 Lens	99.50	54.00
Revere 80, with Coated f2.5 Lens	97.50	46.00
Revere 40 Magazine, f2.5	99.50	53.50
Revere 84 Turret, Coated f1.9 Lens	147.50	78.50
Revere 44 Turret Magazine, f1.9	154.50	94.00

16mm MOVIE CAMERAS

Pathe Super Turret, f1.9	499.50	227.00
Cine-Kodak Magazine, f1.9 Lens	150.00	67.00
Revere 16mm Magazine, f2.5	157.50	64.50
Revere 16mm Magazine Turret, f2.5	187.50	94.50
Bell & Howell 200 Turret, f1.9 Lens	244.95	157.50

8mm MOVIE PROJECTORS

Revere P-90, 750-Watt Illumination	159.50	77.50
Keystone K109V, 150-W, with Case	159.50	88.95
Kodak Brownie, Complete with Case	62.00	41.95
DeJure, 1000-W, Complete with Case	177.50	105.00

16mm MOVIE PROJECTORS

Keystone A-82, 750-W, f1.6, Case	139.50	77.00
Keystone K161V, 750-W, Splicer, Case	159.50	86.95
Revere P48, 750-W, f1.6 Lens, Case	182.50	95.00

SLIDE PROJECTORS

TDC Duo, 500-W, 2 1/4 x 2 1/4 & 35mm	84.50	52.50
TDC Headliner, 200-Watts, Blower	33.50	22.50
TDC Deluxe Model D, 300-W, Blower	67.50	39.00
TDC Showpak, 300-W, Blower, Case	52.50	28.95
Golde NuManumatic, 300-W, Blower	56.50	27.00
Argus PBB300, Blower, with Case	48.50	27.00
LaBelle 55 Automatic, 500-W, Blower	95.00	55.00

Symbols: RF Coupled Rangefinder, c Coated, * Flash Shutter

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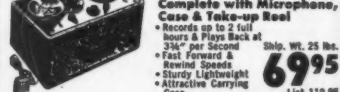
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2 x 2 Slide Projector

With Selection Auto Changer

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ZEISS SUPER IKONTA A

f2.5 Ctd. Tessar, Synch. List 102.00 \$4.95

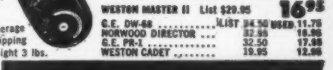
ZEISS SUPER IKONTA B

f2.8 Ctd. Tessar, Synch. List 145.00 \$7.00

ZEISS SUPER IKONTA C

f2.5 Ctd. Tessar, Synch. List 114.00 \$1.50

ZEISS SUPER IKONTA HC f2.8 Ctd. Tessar, Synch., built-in Meter List 172.00 102.50



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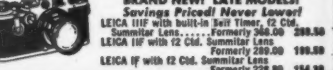
WESTERN MASTER II List \$29.95 16.95

C.E. DW-48 List \$4.50 USED 11.75

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WESTON CADET 19.95 12.95



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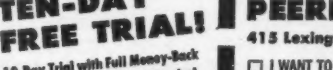
with Built-in Flash Synchronization

CARL ZEISS CONTAX IIA, with

f2 Coated Sonnar Lens, List 356.00 188.50

CARL ZEISS CONTAX I with f1.5 Ctd.

Sonnar, Built-in Meter, List 412.00 217.00



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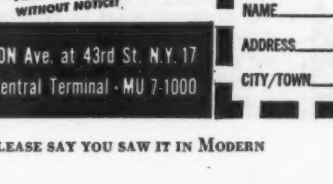
Summar Lens, Formerly 348.00 288.50

LEICA IIF with f2 Ctd. Summar Lens

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LEICA IF with f2 Ctd. Summar Lens

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- Prism Eye-Level Through-The-Lens Focusing
- Automatic Exposure Counter
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HEXAACON with:

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f2.8 Ctd. Preset Tessar

A \$299.75 Value!

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- Shutter Speeds from 1 to 1/1000
- Automatic Exposure Counter
- Delayed Action Self-Timer

Pentacoon D, f2 Zeiss Ctd. Preset

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Size	Lots of 3—E.A.	Kodachrome	World Famous	McGregor Color
8mm x 25' dbl. roll		\$3.00	\$2.80	\$2.55
8mm x 25' dbl. mag.		3.75	3.65	—
16mm x 50' mag.		8.55	8.55	—
16mm x 100' roll		8.55	8.30	7.40
35mm x 20 exp.		2.70	2.60	2.00
35mm x 36 exp.		4.00	—	3.00

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16mm x 50' mag.		1.75	—	—
16mm x 100' roll		2.75	—	—
16mm x 100' Anasco		2.50	—	—
16mm x 100' Kodak Plus X		2.95	—	—
16mm x 50' roll, Plus X		1.65	—	—
16mm x 100' Kodak Super XX		2.75	—	—
8mm Mag. B. & W.		2.00	—	—

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8mm x 25' dbl.	3 for \$5.75	6 for \$11	\$1.90 ea.
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8mm dbl. or 16mm x 100' roll		\$7.25 ea.	3 for \$21

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BULK MOVIE—Weston 50

8mm x 400' dbl. —\$4.95 8mm x 1000' dbl. —\$16.00
Camera spooled . . . No processing
8mm x 100' dbl. —\$4.95 16mm x 100' dbl. —\$4.95
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MOVIE—QUANTITY DISCOUNTS—

B&W ASA 50 or 100. 16x100' cam. spool. No. proc. Add postage.

SIZE	54 Rolls	27 Rolls	15 Rolls
16mm x 25'	\$8.95	\$4.95	\$2.75
16mm x 50'	19.95	10.95	5.95
16mm x 100'	49.50	29.50	17.95

BULK KODACHROME

16mm x 100' roll (Kodak Processing Incl.) —\$9.95
16mm x 100' roll O.D. (Kodak proc. incl.) —\$9.95
16mm x 50' mag. 10/54, orig. E.A. pack. & proc. \$4. ea. 6 for \$23.

BULK ANSCO COLOR Day. Proc. not incl. *Spooled.
8mm x 25' dbl. —\$1.70 *8 or 16mm x 100' —\$4.75
16mm x 50' roll. 52/60 16 x 50' mag. —\$2.70
8 x 10 Anasco Color Sheet film, 10/53 —\$2.95

MAKE YOUR OWN AERO EKTACHROME, WESTON 40

5 1/4 inch x 20' (Makes 60 sh. of 4 x 5) —\$ 6.95
5 1/4 inch x 40' (Makes 48 sh. of 8 x 10) —\$ 19.95
LINAGRAPH Ortho 35mm x 100' —\$8. ea.
3 1/2 1/16" x 61" —\$3 for \$1.10
KODAK TRI-X (ASA 200) 5 1/4" x 50' —\$8 ea.
KODAK TRI-X (ASA 200) 5 1/4" x 50' —\$8 ea.
KODAK XX 5 1/4" x 9' —\$2 for 1.00
5 1/4" x 20' —\$2 for 1.00
5 1/4" x 36' —\$8 ea.
5 1/4" x 36' —\$8 ea.

Special! Movie Film!!!

8mm x 25' dbl. on cam. spool ASA 100...4 for \$1
16mm x 100' Anasco color, proc. incl. —\$9.95 ea.
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• Kod. 4 x 5 Infra Red, 25 sh. —\$3 for \$1.80
• 16mm x 50' mag. O.D. SUPER XX or PLUS X —\$3.00
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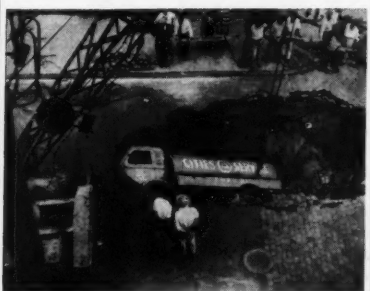
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the last word

On The Spot

Sirs:

This picture was taken about one hour after the truck sank below the surface of the street, where a tunnel was being dug for sewer pipes. No one was working under the street at the time, so nobody was hurt. And the driver jumped when he felt the truck go off balance. Before any lifting oper-



ation could be started, the truck which was full of heating oil, had to be pumped out.

People on each corner of the intersection kindly permitted me to take pictures from the third floor of each building.

Philadelphia, Pa. Edward J. Moran

A to Z

Sirs:

Your article "Flash From A to Z" (Nov.-Dec. 1954 issues—Ed.) represents one of the finest contributions to a field which has not only virtually every amateur baffled, but the majority of "experts" as well.

Spiratone, Inc. S. F. Spira
New York

Raphaelson-Adams

Sirs:

Congratulations upon the Raphaelson portfolio in your Dec. issue. It was bully to be brought so close to Ansel Adams in an actual performance depicting this country's greatest lensman at work. More of the same, if you please.

Casselberry, Fla. Jim Forsyth

Color printing

Sirs:

I want to try printing some of my color transparencies on Printon. Is it possible to "dodge" or "print in" on this material? Where can I get specific details on processing Printon?

Kings Mills, Ohio P. Lambert

• Yes, you can do local printing on Printon, but remember that it is a reversal process. An area of the print to be darkened must be held back; to lighten an area, you must print in. Your photo dealer can get you a copy of Anasco's booklet: "Color Photography Made Easy" for details.—Ed.

SENSATIONAL VALUES

MOVIE FILM 8mm & 16mm

Size	B&W	Color
8mm 25' dbl. roll	\$1.15	\$2.75
8mm 25' dbl. mag.	1.75	3.00
16mm 100' roll	2.75	7.40
16mm 50' magazine	1.90	3.75

Processing included—

With purchase of 6 rolls B&W of any size—ONE FREE.

BULK MOVIE FILM 8mm & 16mm

1500' (30 50' rolls) \$11.50
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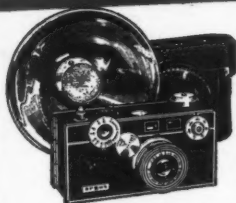


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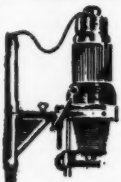
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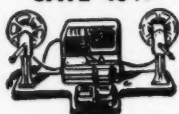
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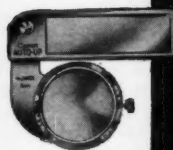
on a Circus Assignment



Familiar sight backstage at Ringling Bros. and Barnum & Bailey Circus is Leo Stashin, Canons slung around his neck. Leo prefers a Canon to catch the glitter and excitement of the "Big Top" because of its versatility and unerring performance under the most grueling conditions. Like many other professionals and serious amateurs, Leo uses *both* of his Canons on these photo expeditions . . . generally loading one with Color, and the other with B&W. Or, he often uses lenses of different focal lengths on each—and keeps ready for immediate action.

(Right) Here, Leo catches world-famous Emmett Kelly in a nostalgic moment. His 135mm f:3.5 brought Emmett close, in spite of the distance.

(Below) Grease paint, transforming man into clown . . . caught backstage by the wizardry of Canon's 28mm f:3.5, 75° wide angle lens.



(Above, right) Leo uses his Auto-up for extreme close-up (still using Canon's rangefinder for focusing). An ideal accessory for character portraiture!

(Left) Leo's 85mm f:1.9 Canon lens permits high speed shots, and the advantages of telephoto focal length. A must for stage action!



Leo Stashin is one of many serious camera artists who have chosen Canon. To further your pursuit of better photography, you must read the booklet "Canon Means Versatility." It's free, on request.

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Profile of America is subtitled "an autobiography of the U. S. A."—and that is just what it is. Emily Davie, the editor, has combined approximately equal amounts of picture and text material to tell the story of our country from the point of view of those who made it. The text ranges from a letter of Christopher Columbus describing his discovery of the Americas, to excerpts from John Steinbeck's *The Grapes of Wrath*. It is rich and rewarding—serious, grand, vulgar, funny. A fine job.

The picture material, our main concern, is composed of a few engravings and paintings, but mainly photographs of places and events which match the text. Photographs were contributed by many individuals; Ansel Adams, Andre de Dienes, Fritz Henle, Eliot Elisofon, are but a few of those represented. Elisofon's view of the Appomattox Courthouse and an Adams study of Yosemite Valley are particularly beautiful examples of the landscape photographer at his best. The photographs are beautifully reproduced and Bryan Holme who gathered them together deserves thanks.

In short: a fine book for Christmas gift-giving to both photographer and non-photographer.—J. J.

HINTS, TIPS & GADGETS FOR THE AMATEUR PHOTOGRAPHER, 144 pages, many illustrations. The Fountain Press, London. Price \$2.95.

The British are a very ingenious people. They sit on their tight little island and "make do" with what they have. Often, the amateur photographer there doesn't have much. If he doesn't have something, can't afford to buy it or it isn't available, he makes it. And that is where this English volume begins. Light stands, lamp dimmers, battery capacitor flashguns, tripods, trimming knives can be turned out of bits of this and that plus bailing wire. There are hundreds of ideas, good drawings, explicit text—with of course the usual amount of differences in English-English and American-English. But the difficulties are really few.

In our opinion, the tenacity of photography, British amateur style, is best expressed on page 115: how to make an everready camera carrying case:

"A useful camera case can be made from a piece of discarded mackintosh, cardboard, gum, a length of black adhesive tape and two zipper fasteners." Gosh! —H. K.

These and other books are available through MODERN PHOTOGRAPHY Book Store; see advertisement on page 117.

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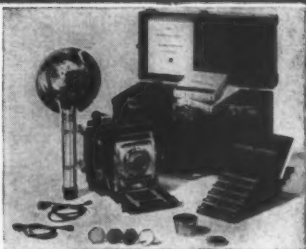
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	f3.8 Schneider Xenar 5 1/4"	359.00	319.00
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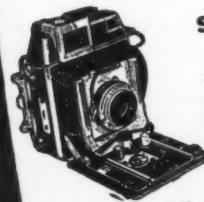
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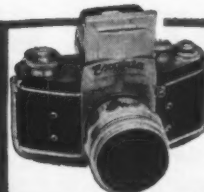
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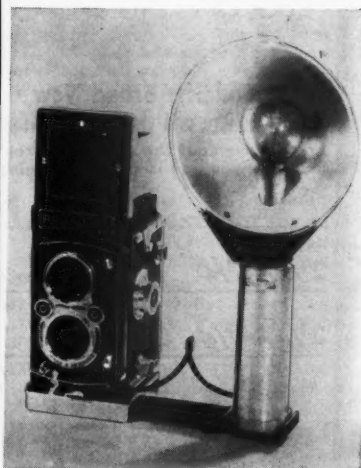
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new products

Kalart Coilflash

The new Kalart flash for twin-lens reflex cameras permits off-the-camera shots by means of a coiled extension cord. Designated Model BC-400, the unit lets you hold the reflector at arm's length, yet the cord disappears inside the handle of the unit for regular shots. Also featured on the Coilflash are: a combined safety shield and flashbulb



ejector (bulb is ejected as shield is opened; this also opens the electrical circuit to prevent accidental firing in the hand), built-in test light and an exposure Kal-Q-Lator dial. A diecast platform bracket attaches the flash to the tripod socket of the camera, and both camera and flash unit can rest upright on any level surface. The unit comes with the extension cord, reflex bracket and connecting cord. Price, less battery, \$24.95. For additional information write:

THE KALART CO., INC.
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Wollensak Sunshade

Quick diaphragm setting and easy filter changing are claimed for the new Wollensak combination sunshade and filter adapter. Designed for use on Graphic type cameras, the sunshade carries plainly-marked stops (see cut)

(Continued on page 26)



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50 ft. x 16mm	ea. 3.75
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Do your own processing. For unusual effects

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Super X, 16mm x 100 ft. Negative	ea. 1.49
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Supreme, 16mm x 1200 ft. Negative	ea. 10.00
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3 for 5.95	
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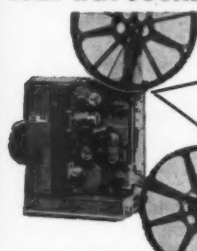
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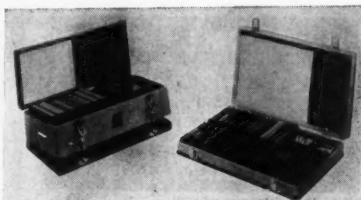
NEW PRODUCTS

(Continued from page 24)

which are always on top when in use. When the sunshade is turned to the desired setting, the lens diaphragm is automatically changed. Shutter speeds are accessible just below the rim of the sunshade. Of all-metal construction, the sunshade has a black dull finish. Price, \$10. For more information, write: WOLLENSAK OPTICAL CO. 850 HUDSON AVE., ROCHESTER 21, N. Y.

TDC Stereo Slide Cases

Designed for compact carrying and storage of standard size stereo slides plus a viewer, four new TDC cases also feature a numbered slide index sheet for slide identification. The CV2 model holds 25 stereo slides and a TDC Stereo Vivid DeLuxe viewer. The CV3 model, (shown right) accepts 100 slides and the viewer. Three Selectrays (each holding 30 stereo slides), and a TDC Stereo Vivid Viewer—or four Selectrays minus the viewer—will be accommodated in the model CST4 case



(shown left). Slightly larger in size, the CST8 case will hold up to eight Selectrays.

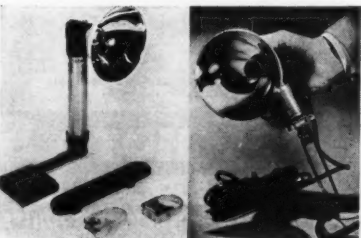
The cases are covered in two-tone brown to match the TDC stereo projectors. Prices are: model CV2, \$5.75; CV3, \$10; CST4, \$8; CST8, \$12. For more information, write: THREE DIMENSION CO.

3512 N. KOSTNER AVE., CHICAGO 41, ILL.

Two Graflex Flash Units

A simplified version of the standard Graflex flash, the new Graflex Jr. (left) is designed for use for cameras with built-in sync. The solenoid outlet, a usual Graflex feature, has been omitted in the Graflex Jr. Three types of mounting brackets permit the Graflex Jr. to be mounted on a variety of popular cameras. There is a rubber-surfaced platform bracket for reflex cameras; a flat universal mounting bracket for folding and miniature cameras; and heavy duty clamps for

(Continued on page 28)



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SECONDS for automatic enlarger switching control

MINUTES for film processing

- Automatic Buzzer Alarm
- Electric Clock Motor for accuracy
- Ideal for color film

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DAYTON, OHIO

**JANUARY
INVENTORY**

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**WE DEFY
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DUAL-PURPOSE VIEWER

Show your 2" x 2" slides in this molded Bakelite viewer. Use manually, or automatically with the famous A-i-equipt Automatic Slide Changer. Brilliant, even, large optically ground and polished lens.

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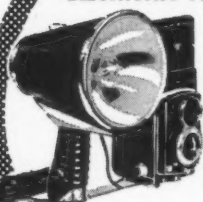
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2 1/4 x 2 1/4
REFLEX CAMERA

f:3.5 magni-viewing and coated taking lenses, speeds, bulb 1/10 to 1/200th. Built-in synch. Has sportsfinder as well as regular reflex finder. Complete with top grain leather case.

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**The New
Thrift-Lite**
ELECTRONIC FLASH UNIT COMPLETE



A.C. UNIT
including mounting
plate, sync cord and
connector tips.

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NEW

• With battery pack, Thrift-Lite is completely portable.

• Uses standard batteries that are available at all times.

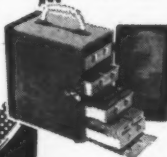
- Light weight—only 1.7 lbs.
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- Compact, one-piece unit, a beautiful accessory to your camera.



HOME PORTRAIT METER
Good portraits quickly—the first time. This portrait meter shows you exactly where to place your lights. Complete with 32 page booklet containing various portrait examples.

Special 297

**SPECIAL VALUE! GARTEL 3 & 4
DRAWER 35MM
SLIDE FILE CASE**



3-drawer holds 900 readymounts — 4-drawer holds 1200 readymounts. Bevel edge construction—top quality throughout. Shatter-proof molded plastic files. Index cards included. Handsome, streamlined design.

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FRESH FILM**

World's largest McGregor Film Dealer—
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Fresh 1956 dated stock, sealed in original factory pack. Daylight or tungsten. Guaranteed by manufacturer.

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Reg. \$3.19 **525**
2 FOR

16MM
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Processing by
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12 EXP. **425**
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Movie Film—100 ft. Rolls**

An outstanding value. 1955 dated stock cut from 400' rolls. Of course prec by Kodak incl. Daylight & Tungsten.

695

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ORIGINAL PACKAGE KITS, complete with film, chemicals for home processing. Full instructions. Do not confuse this film with the old style Aero Ektachrome. This is the new emulsion film specially prepared for the U.S. Air Force. Sealed cartons . . . dated late 1954.

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Bulk 35mm x 37 1/2' . . . 4.50

AERO EKTACHROME KITS FOR HOME PROCESSING. Have all needed chemicals.
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35mm AERO EKTACHROME RELOADS

100ASA—10 times faster than any other color film available! Note: 100ASA applies only when processed in our lab, otherwise rating is 40ASA.

20-EXPOSURE CARTRIDGE **3 for \$2.50**
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PROCESSING (by one of America's finest laboratories) 20-Exposures . . . \$1

AERIAL FILM SPECIALS

5 1/4" x 20' Infra-Red Aug. 1954 . . . 2.50
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35mm SAFETY FILM

Fresh 1956 PLUS X—SUPER XX
100'—2.79 50'—1.50

20 exp. 36 exp.
3 for 1.00 3 for 1.50

This is the same film we supply to the most exacting professionals.

35mm ANSCO COLOR

Factory fresh 1956 Daylight or Tungsten
YOU CAN BE SURE WITH OUR FRESH FILM—
NEW EMULSION TYPES 534 and 535.

RELOADS—1956 **3 for 3.50**
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ANSCO COLOR BULK—HUGE SAVINGS

28 ft. . . . w/8 cartridges . . . 7.50
50 ft. . . . w/10 cartridges . . . 11.75
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35mm INFRA RED FILM

Shoot in pitch black with infra red bulbs or the unusual shot in daylight.

36-exposure reloads . . . 3 for 1.50
100-ft. fresh 1956 stock . . . 2.79

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BULK FILM & LOADER COMBO!

50 feet of either 35MM Background X or Pan-X PLUS 50 feet of Plus X, PLUS 50 feet of Super XX (total of 150 feet bulk film) PLUS 12 cartridges PLUS Bulk Loader.

849
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Value

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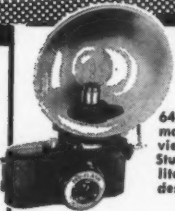
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64mm Ulitar fixed focus lens. Flash-matic shutter. Built-in synch. Optical viewfinder. Built-in shutter release. Sturdy non-warping, fog proof, bakelite construction. Compact modern design. 8 exposures—127 film.

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784**

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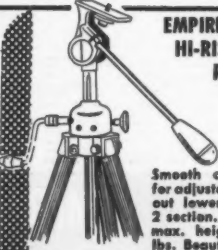
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FLASHRITE
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SPECIAL 492 ea.

Specify for flash or elec. flash.



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1192**

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Ctd. Serenar 2.8, 35 mm, chrome, like new.	69.50
Ctd. Summarit F.2, 50 mm, chrome, like new	115.00
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Same, 1954 model, T-ctd. Tessa 3.5, MX Synchro, I. n. n.	185.00

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Revere 85 Deluxe, 8 mm, 300 W., I. n. n. case	79.50
Revere 90, 8 mm, 750 W., 750 W., I. n. n. case	95.00
Keystone K-65, 8 mm Proj., 750 W., I. n. n. case	45.00
Keystone A-72, 16 mm, 300 W., I. n. n. case	45.00
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135 EAST 58th St., NEW YORK MF-22, N. Y.

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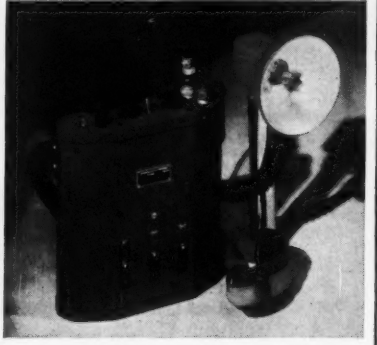
(Continued from page 26)

use with press cameras. The Graffite Jr. accepts either two D cells or a B-C cartridge, and provides for attaching a sidelighting unit. Price, less cord, depends upon the type of bracket wanted, and starts at \$15.85.

The second Graflex flash unit, a new extension flash (right), may be used with all models of the Graffite and the Graffite Jr., and replaces previous Graffite sidelighting units. The head wiring has been simplified and improved, states the manufacturer, and the tube portion of the unit contains four outlets—two for use with D cells in the main battery case, two for use with a B-C unit. The extension unit features a sturdy rubber-covered clamp and easy bulb insertion. Price, with 15 feet of extension cord, but less reflector, \$9.95. For additional information, write: GRAFLEX, INC. 154 CLARISSA ST., ROCHESTER 8, N. Y.

Megalume 2 Speedlight

Capable of operating on alternating current as well as its own battery, the new Megalume 2 portable speedlight features a selector switch which controls the unit's lighting power. The three lighting combinations possible are: 200 watt-second output from either of two output connectors; 100 watt-seconds from each of the two connectors; and 100 watt-seconds from



one connector. The manufacturer claims flexibility and economy of operation by this system. The Megalume 2 is said to recycle in from six to ten seconds, and to provide a maximum flash duration of 1/2500 second at 100 watt-seconds, or 1/1500 second at 200 watt-seconds. Also featured is a visible battery charge indicator window. Price, \$275. For additional information, write: CLARKE INSTRUMENTS DIV. NAT'L ELECTRICAL MACHINE SHOPS, INC. 919 JESUP-BLAIR DRIVE, SILVER SPRING, MD.

Clayton Developers

Long tank life, long storage life, good contrast, plus minimum skin irritation and staining of clothes and (Continued on page 30)

THE AIREQUIPT AUTOMATIC SLIDE CHANGER ON YOUR PROJECTOR CAN NOW BE USED WITH THIS TABLE VIEWER



by **Airequipt**
DUAL-PURPOSE VIEWER
Brilliant, evenly-illuminated viewer for 2x2 slides. Handsome, streamlined molded Bakelite case, with large, optically ground and polished lens. Simply plug in, and see enlarged views more colorful than ever! With on-off switch.

NEW PRICE \$10.95
AUTO-VIEW
Dual-purpose viewer with the Airequipt Automatic Slide Changer and one magazine for 36 slides! Provides the ultimate in viewing luxury.

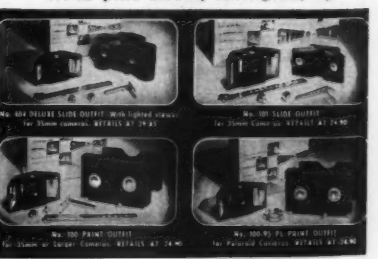
NEW PRICE \$24.50
See the complete Airequipt System for showing, indexing and storing 35mm slides. Includes Automatic Slide Changer, Slide Magazines, Table Viewers, Slide Glass and Carrying Cases for Magazines... at your Dealer!

Your Dealer will gladly demonstrate! Illustrated catalog free on request.
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ALL YOU NEED IS A **STEREO-TACH** OUTFIT!

FOR \$29.85 OR LESS an amazing Stereo-Tach outfit will convert your standard camera to 3-D! No camera should be without this accessory that captures the depth and detail, the vivid colors and beauty of life itself! Nothing new to learn, no complicated transposing. Make your standard camera a STEREO camera now! See your dealer or write manufacturer.

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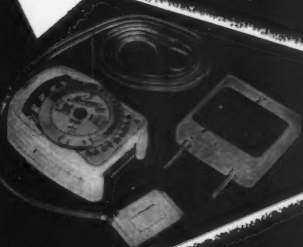


35-MM AUTOMATIC SINGLE-LENS REFLEX CAMERAS MADE HISTORY IN 1954 THEY WILL MAKE GREATER HISTORY IN 1955

In 1954 the automatic single-lens reflex camera captured the imagination of the nation's photographers with its ability to fully utilize any focal length lens for composition, focusing and picture taking... without additional accessories and avoiding parallax. This swing to the truly modern camera will set an even greater history-making pace in 1955 as more and more photographers look through the viewfinder of a Pentacon or Praktiflex to discover the thrills, advantages and flexibility of seeing the actual picture up to the moment of its capture on film.

When you try one of these automatic single-lens reflex cameras you, too, will immediately recognize that here is photography at its best... modern, precise and yet effortlessly simple. Yes, here is the tool that brings you a versatile system of photography unlimited in scope.

With Pentacon or Praktiflex Cameras you have available a choice selection of Wide Angle and Telephoto lenses ranging from 28mm to 1,000mm in focal length and as fast as f/1.5. Lenses for Pentacon and Praktiflex Cameras are interchangeable.



WARRANTY—Included with each Pentacon and Praktiflex camera, imported and supplied by Prakticon Co., Inc., is a factory authorized Guarantee Certificate, Import Certificate and Owner's Registration Card, all of which are imprinted with the serial numbers of the camera and lens issued by The Prakticon Co., Inc.

The Guarantee Certificate insures your camera for one year against any defects in material or workmanship... the Owner's Registration Card gives protection in the event of loss or theft and entitles you to free information and Technical Services... the Import Certificate provides for the duty free re-entry of your Pentacon or Praktiflex camera when traveling abroad.

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Exclusive factory appointed representatives in the U. S. A. for Sales and Service of Pentacon and Praktiflex Cameras, and Horvex Exposure Meters.

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THE AUTOMATIC PENTACON

50-mm., 1/2 fully automatic preset diaphragm Westagon.....\$250.50
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Fully automatic Westagon alone..... 110.00

Here is the aristocrat of the automatic single-lens reflexes—the luxurious and impressive 35-mm. Pentacon, superb product of German engineering and manufacturing precision. The Pentacon shows you the actual picture you are getting in the enlarged, film-size, eye-level prism viewfinder up to the instant of exposure to assure complete control of composition, image sharpness and depth of field. The image is erect with sides unreversed—a distinct advantage in sports and other fast action photography.

Some of the other outstanding Pentacon features are: coupled film transport and shutter cocking; speeds from 1 second to 1/1000th with a focal plane shutter; built-in synchronization for regular and electronic flash; built-in delayed action self-timer; interchangeability of lenses ranging in focal length from 28 to 1,000-mm.; no parallax; available with a complete line of fully automatic and preset diaphragm lenses. We invite you to see the new Automatic Pentacon at your dealer.

THE AUTOMATIC PRAKTIFLEX FX

AUTOMATIC PRAKTIFLEX FX WITH
50-mm., 1/2.8 fully automatic Isco Westanar.....\$139.50
50-mm., 1/2 fully automatic Isco Westagon..... 170.50
Fully automatic Westanar alone.....\$69.50 (plus \$10 installation)

The Automatic Praktiflex FX is the latest model of the camera that has made photographic history by bringing you the countless advantages of the 35-mm., single-lens, reflex system with the versatility, operating speed and ease of the fully automatic preset diaphragm lens at a very moderate price.

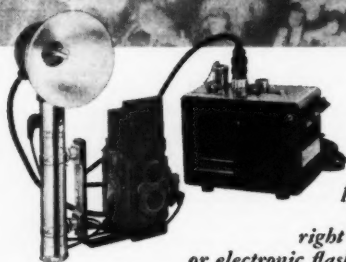
The Automatic Praktiflex FX gives you the exact picture you see on the viewfinder ground glass by means of through-the-lens focusing—no parallax, complete control of composition, sharpness and depth of field, an upright image on the group glass. An accessory prismatic finder converts your regular finder so it can be used at eye level and provides an upright image with the sides unreversed for following fast action. Other features include: interchangeability of lenses from 28 to 1,000 mm., including a complete line of fully automatic and preset diaphragm lenses; built-in synchronization for regular and electronic flash; speeds from 1/2 to 1/500 second with focal plane shutter; and coupled film transport and shutter cocking. We invite you to see the new Automatic Praktiflex FX at your dealer.

PEER OF GERMAN METERS THE HORVEX EXPOSURE METER

Horvex Meter with incident light converter,.....\$23.99
and chrome neck chain..... 7.50
Supersensitive Amplifier Unit for Low Light.....

The Horvex Exposure meter is the newest companion to the finest of cameras—accurate, dependable and capable of giving you precise exposure readings for either reflected light (direct method) or incident light (indirect method). It is built on the most recent electronic principles by the foremost experts in the field. No other meter can be compared with the Horvex. This peer of German meters has an amplifier unit, or additional supersensitive unit that permits accurate light readings to be made even under the poorest of conditions. This dual range of sensitivity, plus the easy conversion from reflected to incident light measurement methods permits you to fully utilize modern fast films and lenses. The Horvex is calibrated on one scale for films with Weston, A.S.A. and 10° DIN speed ratings and provides exposure readings ranging from 2 minutes to 1/1000th of a second, f/1.4 to f/22 apertures. The Horvex is equipped with a chrome neck chain and is widely accepted and recommended for both still and movie photography. We invite you to see and test it at your dealer today.

Sweet "Covers" Them All With *Heiland* FLASH



Ozzie Sweet is one of America's top cover photographers. Like many professionals, he relies on dependable Heiland Flash Equipment for his work. "Thousands of good flash pictures have proved to me," he says, "that Heiland equipment does the job right every time. Whether you get a conventional or electronic flash unit, you'll be glad you chose Heiland."

Ask your dealer to show you the flash equipment preferred by the "pros" ... and used by over 3 out of 4 major U.S. newspapers.

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NEW PRODUCTS

(Continued from page 28)

hands, are claimed for Clayton P-20 and P-60, two new Phenidone developers. The P-20 is a universal developer for film, plates and prints, while the P-60 is a highly concentrated fine grain film developer. Both will be available in graduated quart bottles which have a beaker lip to facilitate pouring. For a free folder, write: CLAYTON CHEMICAL CORP.

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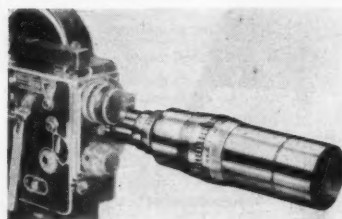
16mm Elitar-Soligor Cine Lens

An f/1.5 lens in a focusing mount has been added to the Elitar-Soligor line of movie lenses. The new three-inch lens, from Japan, features a depth-of-field scale and is priced at \$54.95. For more information, write: INTERSTATE PHOTO SUPPLY CORP.

28 W. 22ND ST., NEW YORK 10, N. Y.

Tele-Athenar Movie Lens

The new Tele-Athenar is a 230mm, f/3.8 lens which is supplied with a standard C focusing mount for use with popular 16mm motion picture cameras. The lens features light weight and is said to require no additional support when in use. The Tele-



Athenar stops down to f/22 and may be focused as close as 15 feet. Price, excluding case, \$99.50. With a matte black anodized mount (said to be good for wildlife movies), the lens is priced at \$109.50. For more information, write: CENTURY PHOTOGRAPHIC EQUIPMENT CO. 10427 BURBANK BLVD. NO. HOLLYWOOD, CALIF.

Enteco Adapter Rings

The Enteco Series V and VI Adapter Rings are now being made to fit the new Wollensak Cine Raptar lenses. The adapter rings will also hold in place a Series 4.5 and Series 5.5 filter respectively where the adapter ring screws into the lens. For prices, and a list of the Wollensak lenses which will accept the adapter rings, write:

ENTECO

610 KOSCIUSKO ST., BROOKLYN 21, N. Y.

The new Kentech Wind and Re-Wind crank has been designed to fit over the wind and re-wind knobs of Stereo Realist cameras in order to facilitate film winding. The manufacturer claims smooth winding and no worry of tearing film while re-winding. The accessory is made of chrome plated aluminum. Price, \$2.45. For more information, write: Kentech, P.O. Box 24152, Los Angeles 24, Calif.

the Camera Clubs

by MABEL SCACHERI

What can you do about the outsider who is too shy to join your club, let alone visit it? Here are some ways to attract him and get him to join up.

Sometimes I wish I had about ten times as much nerve as I have. You know, just pure gall. If I had enough crust, here is what I would do. I'd go up and down the aisles of our bigger camera stores, buttonhole the customers and ask, "Do you belong to a camera club, and if not, why not?" That would of course make me very popular with the stores who are trying to sell these guys something!

But I long to know the answer to that question. I'll bet less than ten per cent of those customers I see do belong to clubs. There they are, evidently real shutterbugs, buying film and paper and cameras and meters and things. Then what do they do with their pictures? Are they satisfied with the warm approval of friends and relatives? I can't believe that all these citizens are such abysmal egotists.

Not one camera fan in a carload can really develop his own talents and progress in photography without some contact with his peers, or his superiors. Even though their criticism may fall like acid on his tender hide, he can eventually learn how to take it and even assay it and take it or leave it. Impartial criticism is what we all need and should be adult enough to accept and profit by. Honest, I would appreciate criticism, pro or con, of this column from you readers if you weren't too polite or plumb lazy to write me a letter about it.

But to get back to the shutterbugs. As far as my researches can determine, the reason you can't get these lone wolves to visit a club or even go look at a public display of photographs is the fixed idea that they must have tickets, or a written invitation.

A practical solution

So let me tell you what one smart outfit did. There is quite a large bunch of camera fans on the staff of Lenox Hill Hospital here in New York, including doctors, nurses, peekers through microscopes and so on. They are all too busy to have a camera club with regular meetings, so they say. But every year they get together a show of their photographs and put it on display in a

(Continued on page 32)

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CAMERA CLUBS

(Continued from page 31)

sort of lecture room in their hospital.

Naturally they want somebody to come and look at those prints, but naturally the general public does not drop into a hospital very often for a casual visit. So these exhibitors had a foxy idea for their 1954 show. They printed up tickets! About 3000 tickets, in bright colors, with little envelopes to hold them, like you get at the ticket window of a theater.

The various exhibitors in this annual show each took some of the tickets and passed them out to people. "This is your ticket to our annual photo show," they told their friends. And that is what was printed on the small ticket-envelopes, too. The recipients thought they really had something. Tickets to a photo show. To be sure, anybody could go in and see the show without tickets, but it turned out that the ticket-holders came around to see the show in much larger numbers than people ever had before.

Now, it doesn't cost much to have a bunch of tickets printed up. A camera club could do this, date the tickets for some evening far enough ahead so they could plan a bang-up program, and then have the members distribute them. Perhaps a few tickets could be left in a box on a counter at some of your local camera stores.

Above all, have several "greeters" at this special meeting to welcome each guest and make sure nobody gets that cat-in-a-strange-garret feeling.

Try instruction

Most people who join clubs do so to learn something about photography. Only a well thought out instruction program will hold them as members. I believe that individual instruction to small groups of four or five, by advanced members, is actually the best method. It gets results without boring the entire membership with basics.

A club should be for all members. And it's up to you to convince newcomers that you've got something for them. If yours is a good live friendly club, you certainly have.

Meanwhile, if any of you discover any more reasons why these shy outsiders who love photography are so cagey about joining a camera club, I do wish you would tip me off. Otherwise, one of these days I'll probably get up the nerve to canvass the camera stores, as described in the first paragraph, and then look at what a peck of trouble I'll be in.—THE END

Camera Club Presidents: Please send us the name and address of your club so it can be listed in the Camera Club section of the Directory of the Photographic Industry. If you are listed you will receive material sent out periodically by certain photographic firms. Write: The Camera Clubs Editor, MODERN PHOTOGRAPHY, 33 West 60th St., New York 23, N. Y.

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WHAT'S AHEAD?

by LLOYD E. VARDEN

A New Color Process from New Zealand

Last month I described a new color print process developed by the Dycolor Corporation, Louisville, Kentucky. You were no doubt surprised to learn that a color process could originate in this day and age in the Middle West, so far removed from the vast and highly technically developed photographic industry centered in the East. Well, hold your hats, because this month I want to disclose the details of a new color process developed in far off New Zealand.

Origin of Process

Mr. Gordon H. Burt of Wellington, N.Z. began experimenting over five years ago on a color printing process, which he now calls *Tru Colour*. About two years ago, after bringing the process to a fair state of perfection, Mr. William M. Sunley, a consulting chemist in Wellington, joined forces with Mr. Burt to assist in working out the remaining difficulties. (When telling me about the process, however, Mr. Sunley insisted that Gordon Burt was the inventor.) Patents have been issued in New Zealand and Great Britain and applications have been filed in the United States. The quality of results at present, based on many examples that Mr. Sunley brought with him to New York, is surprisingly good. An example has been submitted to the editors of MODERN PHOTOGRAPHY so that they can express an independent opinion on the quality if they choose. (Editor's opinion: Pretty fair print.)

Technical Steps of Tru Colour

The first requirement for making a color print with the *Tru Colour Process* is a set of three color separation negatives. These are made by the usual methods recommended for other color printing methods involving separation negatives.

From each of the separation negatives a black-and-white "bromide" print is made on a waterproof paper of the Kodak Resisto type. In making these prints it is essential to expose and process them to maintain uniform contrast and overall density. An ordinary black-and-white paper developer is used.

After developing, fixing and washing the "bromides" they are placed in
(Continued on page 34)

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WHAT'S AHEAD?

(Continued from page 33)

a bleach bath that converts the silver image to a silver halide. The silver halide so formed is now capable of absorbing certain dyes from especially prepared dye solutions. The print from the red separation negative is placed in a cyan dye solution; the print from the green separation negative in a magenta dye solution; and the print from the blue separation negative is placed in a yellow dye solution. The dyed prints are then rinsed in water to remove the excess dye solution.

At this stage the dyes absorbed by the silver halide images are ready for transfer to a mordanted gelatin layer coated on a paper base. A commercial paper such as Kodak Dye Transfer Paper can be used, or fixed-out photographic paper can be mordanted in an aluminum chloride solution according to accepted procedures.

Dye Transfer and Registration

The mordanted paper is first soaked in warm water to facilitate the transfer of the dye from the three dyed silver halide images to the final support. The mordant in the final paper support is more receptive to the dyes than the silver halide in the prints, thus transfer takes place. However, to increase the rate of dye transfer, a heated platen is placed over the dyed print while it is in contact with the mordanted layer.

The cyan dye is transferred to the mordanted layer first. This is done by taping the transfer sheet to the glass plate of a trans-illuminator, e.g., a contact printer, and then squeegeeing the cyan dyed print onto it. A heated platen is placed on top of this sandwich. Only a few minutes are required for the transfer of the dye to take place.

The yellow dyed print is the second one to be transferred. The cyan image on the mordanted sheet acts as a "key" image for registering the yellow image. Registration is accomplished visually by moving the yellow dyed print over the cyan image until the two coincide. During this operation no dye transfers because the contact between the yellow dyed print and the mordanted layer is insufficient and no heat has yet been applied.

After the yellow dye has been transferred, the magenta dyed print is visually registered and then squeegeed in contact with the mordanted support. The heated platen is again applied, and within a few minutes the final color print is finished.

Re-use of "Bromides" for Multiple Prints

The bleached silver prints can be redyed for producing additional composite color prints. Eventually, though, the quality of the final prints suffers from excessive highlight stain and insufficient contrast. Approximately ten



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*1955 COLOR SLIDE SALON.

Closes: February 19
Exhibit: 1" showing—March 12
2" showing—March 20

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Sponsored by the Pictorial Photographers of America. For entry blanks, write to Susan Sherman, 135-78 St., Brooklyn 9, N. Y.

*THE FIRST INTERNATIONAL CALIFORNIA MOTHER LODGE EXHIBITION OF COLOR PHOTOGRAPHY.

Closes: April 6
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Closes: February 5
Exhibit: February 13 to 27
Fee: \$2, prints
\$1, slides

Sponsored by the Amateur Photographic Guild, Akron, Ohio. For information and entry blanks, write to Dick Cross, 2624 Maplewood, Cuyahoga Falls, O.

*Follow PSA practices.

prints, however, can be made from one set of "bromides". An even greater number of prints can be made if the "bromides" are redeveloped and rebleached after several dyeings and transferrings.

Evaluation of Tru Colour

It is not easy to evaluate the merits of the *Tru Colour Process* from a commercial or practical standpoint. The fact that separation negatives are required makes it necessary to compare the process to color printing methods such as dye transfer. From a quality standpoint, the results obtainable with *Tru Colour* are not equal to dye transfer results in color saturation and brilliance. Yet, there may be many applications for the process in view of the low cost of the materials required, and the fact that a finished print can be obtained within two hours from the time the separation negatives are ready. There are no intermediate dryings of the prints between developing, bleaching, dyeing and transferring.

If you can think of an application for *Tru Colour* I suggest that you write to *Tru Colour Film Limited*, D.I.C. Building, Brandon Street, Wellington, New Zealand.



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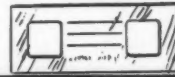
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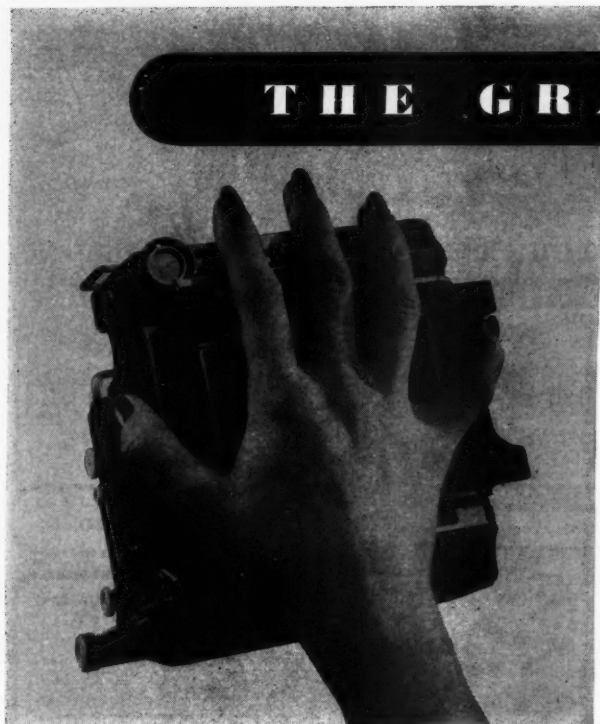
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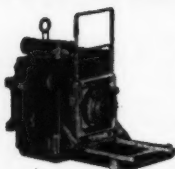
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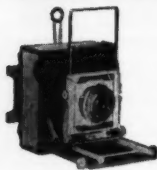
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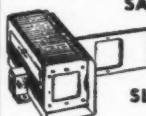
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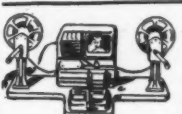
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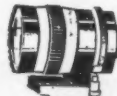
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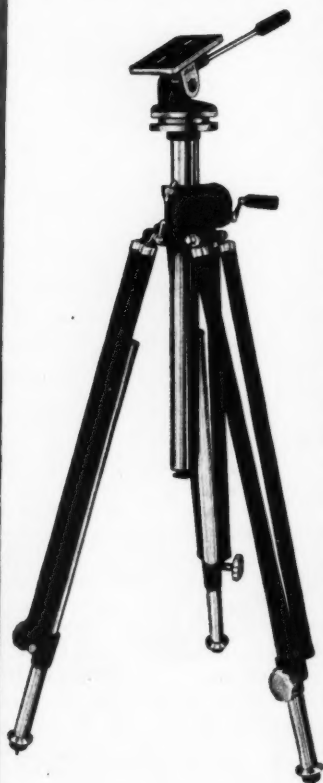
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modern STEREO

BY TOMMY THOMAS

You can get novel effects with stereo montages. Why not plan beforehand for better results?

Last month we touched upon an idea with interesting possibilities: putting the films of two completely separate stereos together, sandwiched and bound to make a single combination montage. Let's investigate a bit further and discover just exactly what this particular theme has to offer.

To get started, let's combine various stereo slides that you already have and see what happens. Pick out those that are of a light-colored nature—not over-exposed—but with subject matter that is dominantly light. Don't forget to look in your dead file; you may find some good montage possibilities there. With fresh batteries in your viewer (you'll need a bright light), start putting the slides in and looking at them *two at a time*. Depending upon the subject matter, try turning one or both of the slides backwards or even upside down. Just sort of "fool around," noting what happens. If you're very fortunate you may happen to come across a particular combination that is perfect without any further change. More than likely, though, your greatest benefits at this stage will be in the form of *ideas*. You'll begin to discover what can be done. Then, in future shootings, you'll be able to see possibilities for special combinations "made to order."

Photo 1, of movie actress Dorothy Malone apparently floating in the sky,



1. Dorothy Malone floats on an upside-down sunset: two stereos mounted and then bound into one mount.



2. Try to think in 3-D terms. Don't let 2-D confusion blind you to the great montage possibilities of stereo.

is an example of what can happen when you are lucky. The original stereo, of Miss Malone against a pure white (studio paper) background, was rather pleasant but something seemed lacking. There was too much "nothingness" in the background. Some time previously I had taken an experimental set of sunset stereos down at the beach, so I conceived the idea of combining one of them with Miss Malone for the result that you see here. In the stereo montage she looks for all the world as if she's just floating in mid-sky amongst the pastel-colored clouds. Notice the dark band at the top. By itself, the sunset stereo had a narrow strip of dark ocean showing at the bottom along the horizon. By turning it upside down I used the ocean as more clouds. In this instance it just happened to work out that way; usually it takes a bit of planning.

It's almost impossible to anticipate ahead of time exactly what will happen when two likely-looking slides are bound together in montage form. Often a combination that appears impossible to the mind works out quite splendidly because of the separation created by 3-D. It's necessary actually to put them together and look at them in a viewer.

Once there seemed to be possibilities offered by the flower-print type dress a girl was wearing in one of my stereos. I obtained a similar piece of material at a local yardage store (pure white cloth with a pattern of colorful
(Continued on page 40)

News about Stereo Realist

by
T. SILAER

The Realist Family Grows

To many readers of this column this may come as a complete surprise, but it's true... Realist has entered the conventional 35 mm. camera field. And what an entry it has made!

Now, followers of this popular size camera have, at last, a true candid camera. The keynote of the new Realist 35 is speed, speed of its lens... speed in film advance and shutter cocking, speed in handling because of its control board visibility.

Both Realist Models A & B are the product of Realist design plus the traditional fine German craftsmanship. Although they are produced in Germany, these cameras are strictly Realists, the guarantee, the service and the reputation of Realist stands proudly behind these fine cameras. Now, what are some of the outstanding features?

Trigger-Action for Fast Sequences

The camera fits your hand comfortably and the left thumb is in perfect position for the 90 degree trigger-action which both advances the film and cocks the shutter in less than one second. Thus it is possible to take rapid sequence shots of fast moving action and capture the peak of interest.

The shutter release is so placed that the right index finger is in natural shooting position. No more fumbling and missing of those "once-in-a-lifetime" action shots of fast moving children, sports or other fast moving subjects.

Really Fast Lenses

Both models have Steinheil Cassar F:2.8 lenses; the model A measures 45 mm. and the model B is 50 mm. Lenses are hard coated for maximum light transmission and naturally such fine lenses are both chromatically and spherically corrected. Both have excellent definition.

On the Model A the lens has precise front element focusing, while the Model B is rangefinder coupled. In this model the range and viewfinder are combined for faster focusing and composing.

Shutters and Speeds

The Model A lens is mounted in a Vero shutter with X synchronization and has speeds from 1/25th to 1/200th sec. plus bulb. The diaphragm ring has audible clicks from f:2.8 to f:16. The Model B has a fully synched Prontor shutter with speeds from 1 sec. to 1/300th plus bulb and a delayed action release.

Supply is Limited

Although most dealers have their initial stocks, the supply is limited. So, if you have a weakness for a real 35 mm. camera at a price which you can afford, better see your dealer pronto... you may have to wait if you delay!

Advertisement

FEBRUARY, 1955

A brand new concept of the 35 mm. camera with features no other camera in its price class can match. The REALIST "35" is the true candid camera... f:2.8 lens... trigger-action... control board visibility.

JUST A FEW OF THE OUTSTANDING FEATURES

Feature	Model A	Model B
Body	METAL precision machined for accurate alignment.	Same
Lens	STEINHEIL CASSAR f:2.8, 45 mm. coated and corrected.	f:2.8, 50 mm. coated and corrected.
Trigger Action	Automatic film transport and shutter cocking. 10 shots in 10 seconds.	Same
Combined View and Coupled Rangefinder	Brilliant viewfinder...	Compose and focus through one window.
Shutter	Vero, X Synch. Speed from 1/25 to 200 + B.	Prontor, M.X.V. fully synched. Speed 1 sec. to 300 + B plus delayed action release.
"Control Board" Visibility	All controls visible from top.	Same

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all

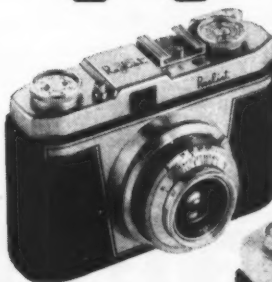
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3-D

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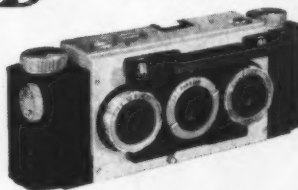
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Only in today's Contax II-a or III-a will you find the unique combination of features which have made the name Contax world-famous.

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MADE IN WEST GERMANY



MODERN STEREO

(Continued from page 38)

flowers), photographed it alone, and then bound the resulting stereo transparencies with a pair that I already had. The result is Photo 2, page 38, with model Annabelle Applegate uniquely "framed" by the colorful flowers. Since the white cloth registered on the color film as clear film, only the flowers were apparent, suspended in front to provide the added charm of something very different. My model had been about 3½ ft. in front of the camera, so I was careful to photograph the cloth a foot closer. It was hung vertically against a wall outdoors, just exactly 2½ ft. from the camera. This distance worked out especially well because it coincides with the window distance of a close-up stereo mask—in this instance making it appear as if the pattern of flowers were stretched across the window frame itself.

Mounting montage stereos

Actually, mounting is not a problem at all, but mainly a matter of using the proper type of mount. Several columns ago it was brought out that not only was it important to adopt one of the standard 3-window mounts now available, but also to choose the one that would most nearly fit in with the type of mounting that you intended to do. If you're satisfied with a purely mechanical type of stereo slide-mounting then there's any of half a dozen different mounts (standard mounts, now) that may appeal to you. On the other hand, if you wish to be able to exercise a certain amount of occasional control, then you'll have to shop around a bit among the various mounts offered before you can settle down to the one that will do the job properly.

What size mount?

Another factor that becomes of importance is the size mount that is chosen for your montage: close-up, medium or distant/normal. Each of these different mounts asserts a different sort of "space control" on your stereo, so you'll want to experiment a bit before settling upon the one for your final montage mounting. Remember, also, that two stereos mounted together in a preliminary form—where each separate stereo is in a different size mount—will often appear quite different when the two are joined together in a single size mount. This may even encourage you to go into a bit of special hand mounting for still further control of one or both of the stereo pairs.

Planning special montages

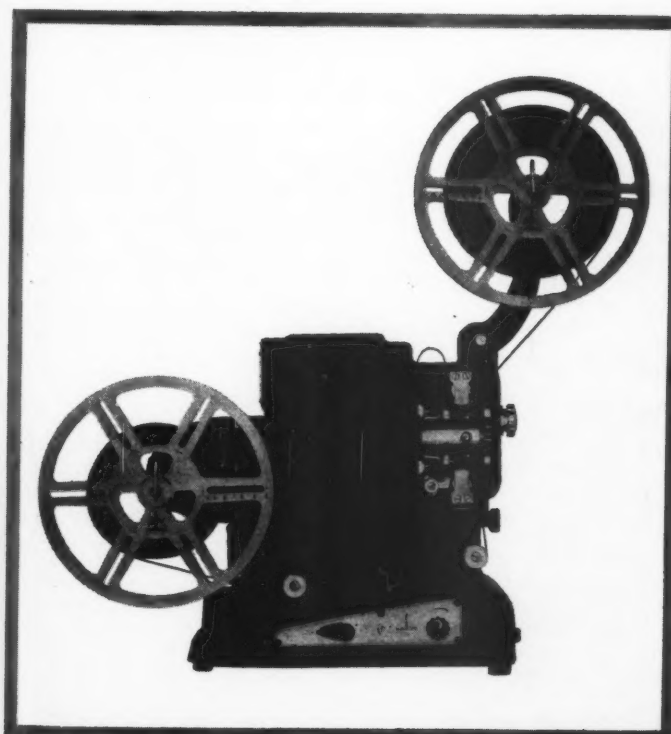
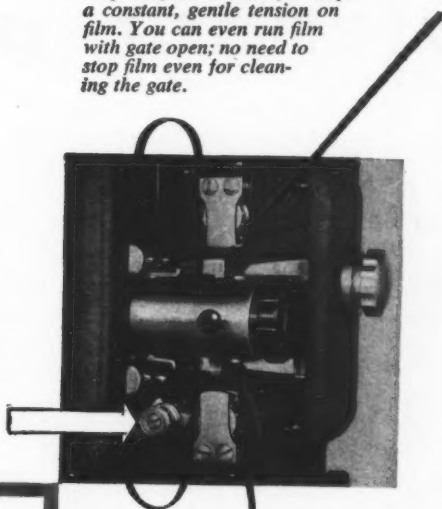
Once you become familiar with the requirements of montages in stereo, you'll be set to make up special ones that are the result of preparation and

(Continued on page 91)

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Only M-8 BOLEX 8mm projector offers exclusive FilmGuard™; it lets you show your irreplaceable film safely.

FilmGuard is found only on the M-8 Bolex projector. It automatically protects film when loop is lost. At that time, FilmGuard (arrow) catches loop and, due to cams, it keeps a constant, gentle tension on film. You can even run film with gate open; no need to stop film even for cleaning the gate.



The Bolex M-8 is the only 8 mm movie projector with FilmGuard™ protection. *No other projector has it!* FilmGuard ensures that the loss of the loop can never damage your precious and irreplaceable footage. When the loop is lost, or if the gate is opened while the film is running, the film engages the FilmGuard. This device keeps a gentle, even tension on the film, and the gate may be cleaned without stopping the film. In no case do you need to stop the showing in order to make a new loop.

The FilmGuard is only one of many outstanding plusses offered by the Bolex M-8 projector. Many of the following advantages are exclusively Bolex: Snap threading is unique, so simple and easy it can be done in the dark; gate opens full inch for cleaning; table-lamp interlock; direct gear driven; exclusive ultra-fast rewind up to 400' in 15 seconds; new, simply opened lamp housing allows easy, quick change; individually controlled front feet allow adjustment for uneven surfaces; and many other features.

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an expert says: calendar pictures pay!

Editor's note: This is the last in a series of chapter condensations from Eugene Hanson's book, "How To Make Money In Photography." The complete book covers dozens of fields for amateur and professional work, from pinups (see MODERN, Jan., page 101) to architectural pictures. Published by the American Photographic Book Publishing Co., Mr. Hanson's book contains 332 pages and many illustrations. Price, \$4.50.

See ad, page 107

Nearly any color transparency suitable for magazine cover use also has possibilities of sale to a calendar publisher. But that only begins to describe the types of pictures which are sought for calendars. Many subjects which wouldn't be considered for covers are sold readily for calendars, and at prices which compare favorably with magazine payments.

What do calendar makers want?

To give you an idea of the range of material which is salable, here are some of the suggestions to photographers as issued by the Shostal Press Agency:

Color subjects for winter and spring: Human interest subjects are probably the most important. They should be taken close up, shot horizontally and vertically, with all persons covered by model releases. Human interest subjects are in great demand.

Winter suggestions

1. Beautiful landscapes and scenics animated by people, houses, activities, etc.
2. Winter activities on farm, indoor and outdoor.
3. Winter sports, close up and scenery: Skiing . . . Skating . . . Ice Fishing.
4. Children engaged in winter activities, mostly close up.
5. Seasonal festivals. Christmas: Christmas settings of houses and churches with wreath on door, decorated windows, lights . . . New Year and Carnival: New Year and other parties (informal and formal) . . . Appropriate Lincoln and Washington Birthday subjects. . . . Thanksgiving (turkey).
6. Human interest: Family groups around fireplace . . . Beautiful baby close-ups, laughing or smiling—Shoveling snow from doorsteps or front of

garage rather close up . . . Mail carrier with Christmas packages.

7. Winter in "Sunny South."

Pictures for Spring

1. Landscapes with flowers.
2. Farm activities like ploughing, seeding, planting, etc.
3. Easter: Church choirs in Easter setting . . . Church service, minister greeting crowd at door . . . Children and babies with Easter bunny, lamb, chicks, etc.
4. Human interest. Pleasant home with flower garden in bloom, with and without people . . . Rambler rose subjects, doors, stairs, fences, etc. . . . Pretty girl or mother and child doing spring gardening . . . Children with young animals.

Summer and Fall

1. Places of interest and landmarks of national significance throughout the nation. If possible, animated by persons.
2. Beautiful scenics.
3. Farm scenes . . . Guernsey or Jersey dairy cows . . . Harvesting, etc.
4. Factual agricultural activities in pictorial compositions.
5. Sports. Fishing . . . Swimming . . . Hiking, etc.
6. Ranch life. Horse and cattle raising.

And there you have a wonderful summary of the formula for calendar pictures. As you can see, such pictures can be shot anywhere in America, especially since there is strong emphasis on human interest subjects.

"Musts" for calendar pictures

Since Brown and Bigelow of St. Paul, Minnesota, buy a great number of pictures every year and pay premium prices, hundreds of dollars per shot, you

should know of the general qualities they want. Other calendar publishers, of course, want the same qualities. The following is from a Brown and Bigelow letter to photographers:

Brilliant colors: Exceptionally bright colors, especially reds, yellows and blues. In landscapes, rich blue skies; not gray or muddy.

Needle sharpness: Photos must be sharp for good enlargement.

Correct exposure and processing: These are musts. Photos must be tops from a technical and reproduction standpoint.

Strong simple composition: The best calendar pictures are simple in composition, with not too many elements in them competing for the eye's attention. Trying to get too much into a picture makes it "busy," weakens its pictorial quality.

Pleasing pictures: A calendar picture should be both beautiful and pleasant, with strong human appeal. It must be so good that people want to save it.

Exclusiveness: If any of the transparencies you send—or any near-duplicates of them—have ever been published before, it is extremely important for us to know when and where. We . . . seldom use a picture that has ever been published before.

Model releases: All recognizable models in photographs we purchase must be covered by acceptable releases permitting use for advertising purposes.

What size transparency?

As regards the size of transparencies, they will buy the 4 x 5 size, almost never anything smaller, and they'll much more readily purchase 5 x 7 or 8 x 10. Further, they'll pay a higher price for 5 x 7 than for 4 x 5. If you intend to do any considerable volume of calendar work, it will pay you to shoot with a 5 x 7 view camera.

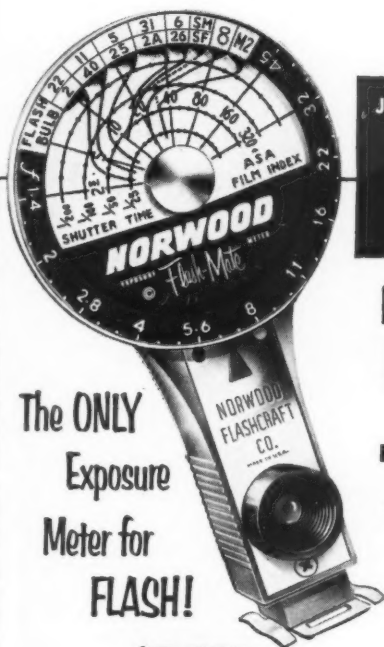
Although the big money in calendars lies in color transparencies, calendar publishers offer a good market for black and white pictures, as well. Subject matter desired in black and white is the same as in color. Payment for a black and white shot is only about a tenth of the price for color, but that still is high enough to be profitable.—THE END.

Now! A perfect Flash Picture every time!

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NORWOOD

Flash-Mate

EXPOSURE METER



The ONLY
Exposure
Meter for
FLASH!

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Just set
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It's that
EASY!

sight
the
subject

Flash-Mate Gives the correct f stop
automatically!
does away with Complicated calculations
"Guide" numbers
Guessing distance
avoids Over-exposure
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Flash-Mate quickly pays for itself
in savings on film and flash bulbs.



GIVE FLASH-MATE

*And you give the thrill of perfect
Flash pictures of
Holiday and family activities.*

Ask for Model X for Speedlight flash.

TODAY SEE FLASH-MATE AT YOUR CAMERA SHOP, DRUG OR DEPARTMENT STORE.

DOUBLES AS RANGE FINDER! FLASH-MATE features include a Dial-Coupled range finder for precise distance measurement—assures correctly focused pictures. Mounts on camera accessory socket.

Why Distance in FLASH is so important! Distance determines the f stop. An error of just 18 inches means the difference between a good and a bad exposure.

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WERNER

India



BISCHOF

Indo-China

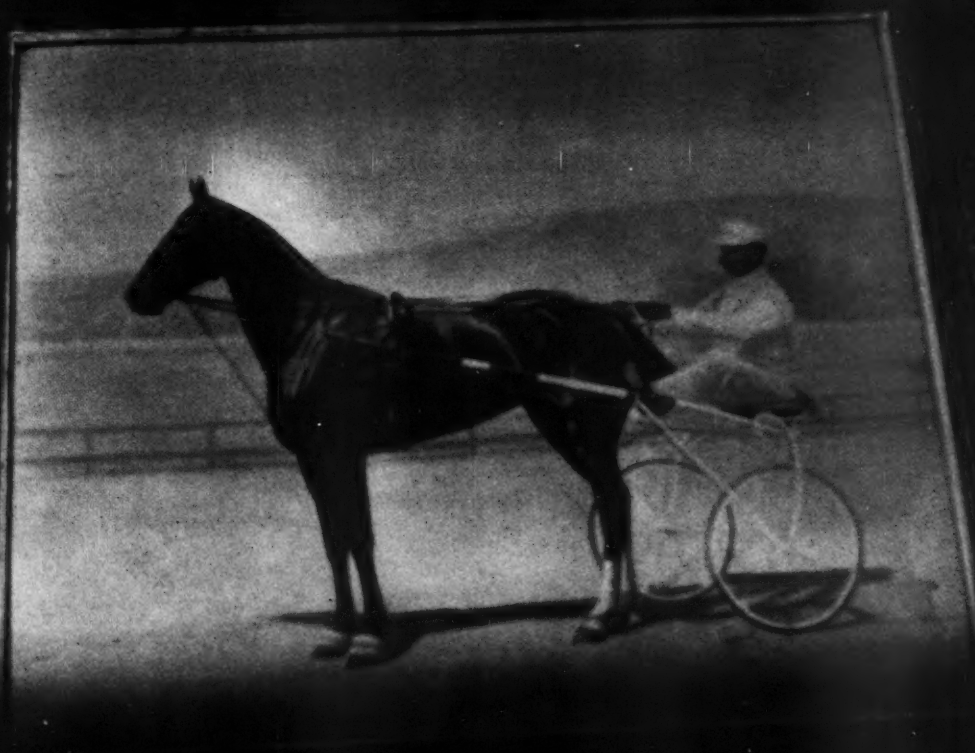


Indo-China

*the fabulous work and life
of a man who covered the
world and found that
“no man is a stranger”
...14 pages in color
and black-and-white*



W & G R



by Jacquelyn Judge
and Margot Shore

*The life story of
a great photographer
who made the world
his studio, humanity his subject*



WERNER BISCHOF BY E. HARRIS

John Donne wrote the passage. Ernest Hemingway made it famous. But Werner Bischof lived it and photographed it. The lines:

*"No man is an Iland, intire of itselfe;
every man is a peece of the Continent, a
part of the maine; if a Clod bee washed
away by the Sea, Europe is the lesse. . . .
any man's death diminishes me, because
I am involved in Mankinde; And there-
fore never send to know for whom the
bell tolls; it tolls for thee."*

For everywhere this warm and gentle man went, he was open to whatever life had to offer. He disdained nothing in his camera. No subject was too brutal, none too lyric. He met the world on its terms. He photographed the same way. If the place and circumstance offered his camera the intriguing beauty of snow on leaves, *page 50*, he responded to that beauty; if it presented him with the horror of starving women begging, *page 56*, he captured that sad moment, too. The world is complex, so was his subject matter. But through it ran a strong, uncompromising note, the eye of the complete photographer.

The wide world was not always his material. For many years he worked in the confines of his own studio in Switzerland, but always the vision was present. What led him from this seemingly uncomplicated studio life to the turmoil of reportage throughout the world? That story begins with his beginnings.

There is no magic—unless the magic of the ordi-

nary—in Werner Bischof's early years. He was the only child of a Swiss businessman who was certainly as Swiss and as businessman as all Americans believe all Swiss are. Werner went to a school approved by his father, but was expelled when he was 15. He had fallen in love with painting and threw himself passionately into it, to such a degree that he paid no attention to his other classes.

To add a little discipline, his father sent him next to a religious seminary where young Bischof was to study to become a teacher for primary schools. This adventure lasted but one year. Then Werner talked his father into letting him attend an art school in Zurich.

Basics learned, experiments begin

In the photographic section of the art school he started with the basics of darkroom and studio work. More than that, he found a superb teacher who let him discover things himself, did not insist that he follow the prescribed academic routine. This teacher was the famous Hans Finsler. So, from the beginning "Photography was a possibility. I could use photographs in the same way that I could design."

The young Bischof had much in common with another Swiss photographer, Herbert Matter (see MODERN, Nov., 1954). To them the photograph was part of a "picture". It could be used as an element in design. "A photograph was just a document, but with a montage one can really make something." Thus, the

*Bischof photographed symbols.
Here: humanity on the run;
in Hongkong, a sleeping child is
carried on his mother's back*

feelings of the young Bischof which led to his particular kind of advertising photography, which used photography and elements of design together.

"Forms and light I began to know and to like early. In school I had even liked chemistry. I learned to explode things, to find new ways of presenting them visually. And I developed a big feeling for structure, whether it was in a board or a vegetable."

Forms influence reportage

This close study of forms carried over in later years to his reportage photography. In the accompanying portfolio one powerful composition follows another. The sense of light, gained from constant experimentation in a studio under controlled conditions, gave Bischof such knowledge of using light that he had enormous powers of control outdoors through recognizing what natural light would do. Perhaps it might help to flatten a landscape to almost a pure study of beautiful line and form, *page 54*; perhaps it might give the drama of third dimension, *page 55*.

The study of form and space in his painting led him to unusual and dramatic, sometimes almost abstract compositions, *opposite page*.

Thus the development of technique, and now the circumstances that sent Bischof into reportage. During the war he began to work on films. It was only natural. A mountaineer, a skier, he worked on skiing films. Then, just after the war he was sent by the Swiss magazine *Du* (incidentally, one of the most beautiful publications in the world) to do a story publicizing war relief. As he explained it:

Bischof discovers people

"In 1946 for the first time I took pictures of people. I had never thought of taking pictures of people. I took pictures of shells, of sand, natural beauties. They were half-surrealist, they were aesthetic. And I did this because I had power over this material and not over people."

On the trip for *Du*, Bischof went through Holland, France, Belgium. He was covering the shock of war. In Holland he found a little boy with half a face, the other half had been blasted away by a land mine. The portrait of this boy appeared on the cover of *Du*, and so disturbed the readers

that a number of them returned the magazine.

Following this, Bischof went to Italy, Germany, Austria, then to Eastern Europe—Hungary, Rumania, Czechoslovakia—which had already become "Behind the Iron Curtain," *page 57*.

The strength and beauty of his pictures can almost be accounted for by the fact that his technical excellence had been put to every test on every kind of inanimate thing for years, his knowledge of graphics and plasticity were so thoroughly developed that when he came face to face with the aftermath of war he was able to record these things which so shocked and wounded him. His intellect and emotions could translate and interpret what he saw, because he could ask and get the ultimate from his camera.

How a photographer grows

Consider another thing about the photographic career of Bischof. He did his first "story" photography in 1949. At this time he had no concept of this indefinable thing that we call "story". It had only been three years since he discovered people! But he learned how and learned rapidly. He never stopped growing as a photographer. There were stories on Koje Prison Camp in Korea, the famine in India, scenes from Hongkong, India, Goa, Indo-China, Cambodia.

When he came back from his two-year trip to the Orient to the Magnum office (he was a part of the famous cooperative agency which also included Robert Capa, killed the same week as Bischof, and still includes Cartier-Bresson, David Seymour, Ernst Haas, Cornell Capa and others), he spent days looking at his material. Since he had merely shipped the exposed film back to headquarters, he had seen little of it.

He was very critical of his own material. He would snort and rage over it, and eventually a sizable number of negatives and color transparencies would find their way to a nearby wastebasket. But this was not "temperament". When Bischof, who was a constant learner, would discover something in the picture that did not agree with *what he had intended at the time he was taking it*, he got rid of it.

*Text continued on page 88
Portfolio of pictures on pages 49-57*





*Intrigued by nature's forms,
Bischof found them repeated
in scenes from daily life*



*Two faces of Asia: an Indian boy
practices ancient dance forms;
a young face is made old
by a lack of childhood*



*Two worlds of Asia: primitive
agriculture in Indo-China
is a lyric pastoral, modern
factory in India is dynamic ▷*

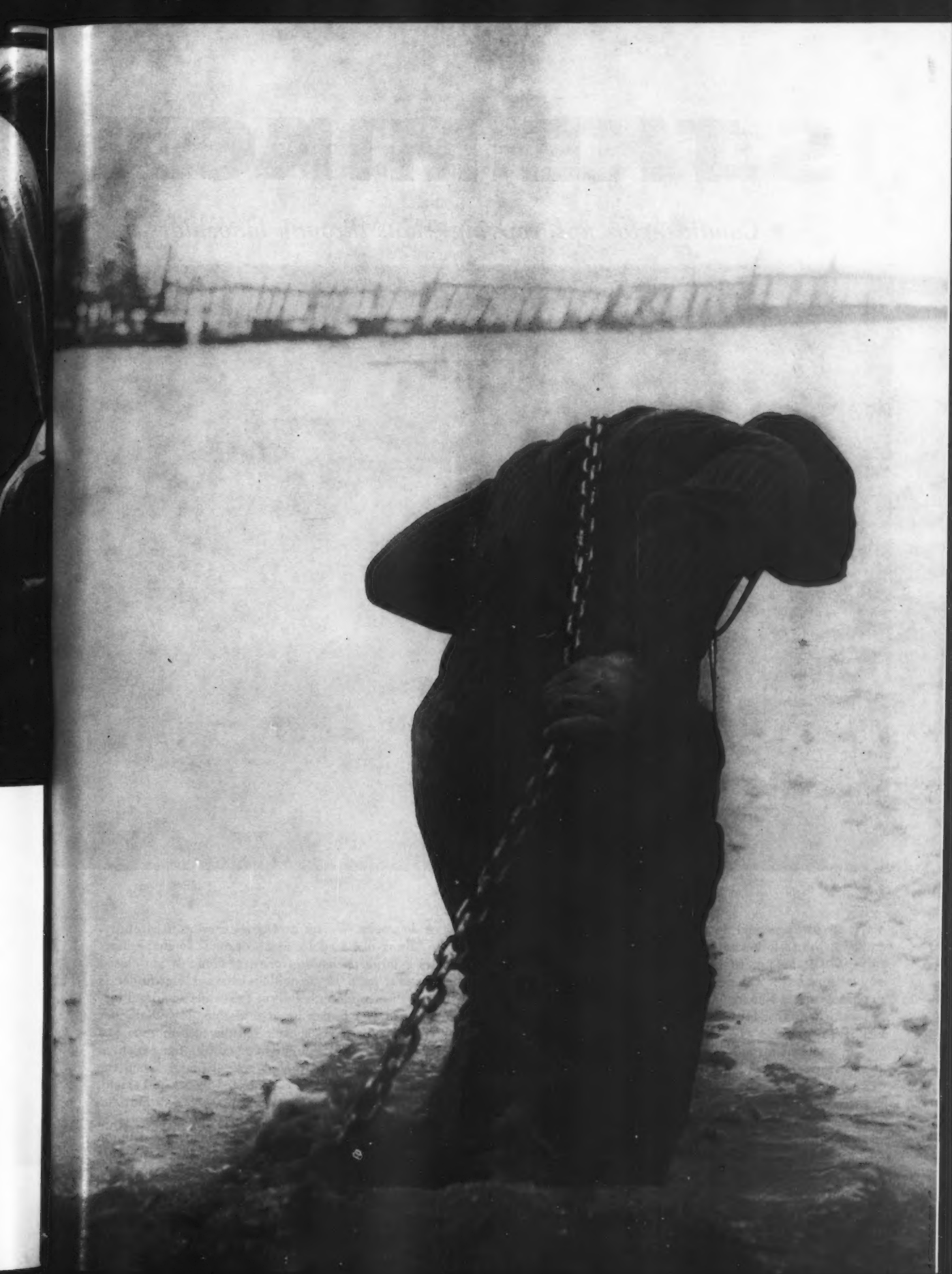






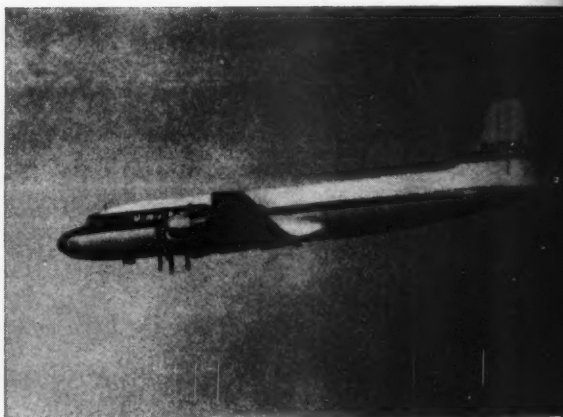
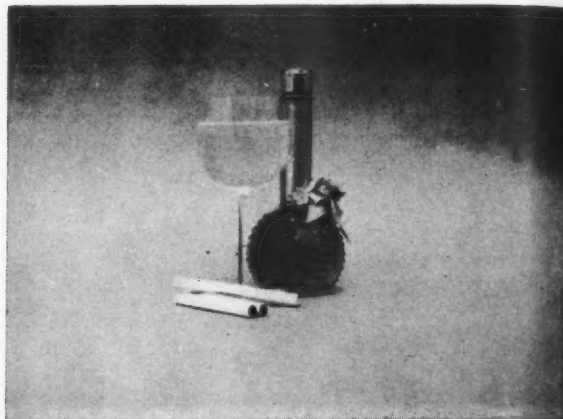


*In India, Bischof found women
begging during a famine;
behind the Iron Curtain, a man
pulling a barge by chains*



IS THE MINOX

▼ *Candid, closeups, copying, shots through binoculars* ▼



How practical is the Minox sub-miniature camera? Is it a toy capable of nice snapshots or can it be put to serious photographic use? These questions have probably gone through the mind of every photographer who has seen or handled this small ($3\frac{1}{4}$ in. long when closed), light (about $2\frac{1}{2}$ ounces) precision instrument.

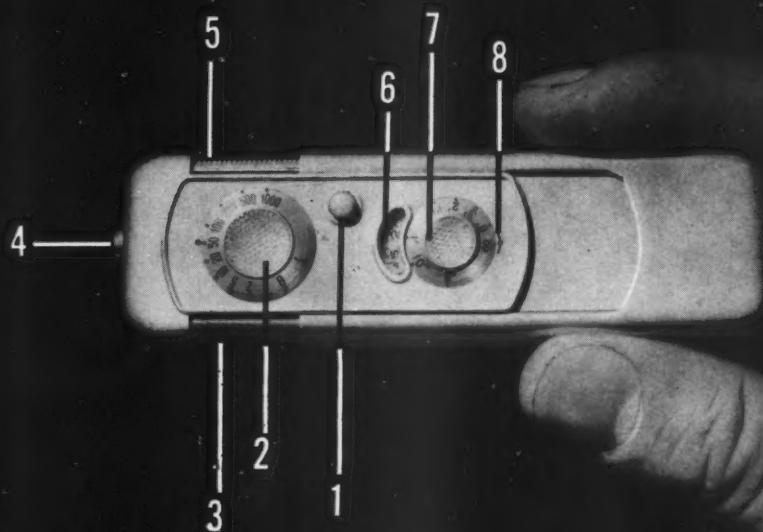
We picked up a Minox (\$139.50) and a long list of accessories to see what could be done with them. We could have given them to a photographer familiar with the camera for tests. But we wanted to know—how practical is it for the guy who has never used such a small instrument? And instead of going out immediately to shoot a whole load of pictures, we did what should be done with

any new camera. We sat down to examine it carefully.

The Minox doesn't look like a camera. In shape it resembles a large package of chewing gum. When closed (see picture, page 106), neither lens nor viewfinder is visible. By grasping both ends of the camera and pulling, the lens and viewfinder become visible. It still doesn't look like a camera. You can't see the lens mount. The lens is internally set behind a metal shutter which in turn is set well behind coated optical glass. When the camera is closed, the glass is protected by a metal shield. The lens is an f/3.5, 15mm Complan. It's a four-element coated objective which can be focused from eight inches to infinity by a disc on the side of the camera. There is no diaphragm control. The (Cont. on page 60)

PRACTICAL?

Here's the report on a famous sub-miniature.



PHOTOS, TECHNICAL ASSISTANCE, BY ARTHUR KRAMER.

1. Shutter release, in the shape of a small button, is hair-triggered, very quiet. There's no cable-release socket but there is provision for one on the accessory camera clamp used to attach Minox to tripod.
2. Shutter-setting disc has speeds from 1/2 to 1/1000 sec., is turned by applying pressure with ball of finger.
3. Viewfinder shows brilliant field of view, parallax-corrected, in a white-framed area.
4. Flash contact, European push-

on type, provides x-sync. for type SM and SF bulbs at 1/20 sec. and electronic flash at all speeds up to and including 1/500 second.

5. Lens, recessed in camera body, protected by before-the-lens metal shutter, is four-element, f/3.5. There is no aperture control. Bench checking on a Zoomar Opticometer showed the Minox Complan lens to be amazingly sharp, also accurately mounted. Practical work bore out all bench tests. Pictures were sharp to the corners and the

focus was right on the button. Exposure is varied by changing shutter speed. Notched bar shown, controls built-in green, orange filters.

6. Exposure counter advances when film is wound, shutter cocked, by pressing ends of camera together (see page 106). Fifty pictures can be made on one Minox film roll.

7. Focusing disc can be set for distances from 8 in. to infinity.

8. Depth of field indicator shows exact field depth at any footage setting on the focusing disc.

Accessories make the Minox a complete system of photography



Exposure meter (\$27.95) matches Minox camera in design, reads instantly in shutter speeds since Minox has no variable lens diaphragm. The meter has an optical viewfinder.

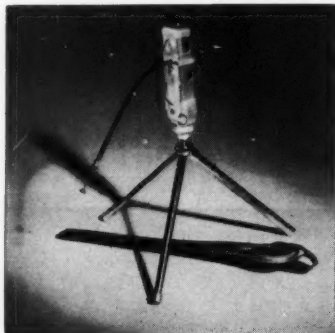
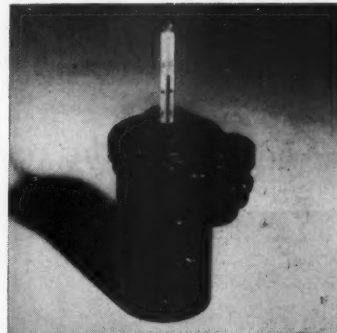


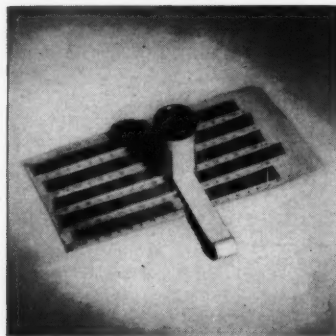
Table tripod (\$9.95) has tilt top. Two legs, plus cable release, slide into third when disassembled. Camera clamp (\$5.95) provides camera cradle, cable release, tripod sockets.



Plastic developing tank (\$12.50) can be loaded, operated completely in light. Film is removed from cartridge, wrapped around spool automatically. Thermometer is supplied.



Enlarger and copying stand (\$149.95) has f/3.5 lens, double condensers, permits enlargements to 11 x 14. Supplementary negative carriers for 8mm and 16mm film.



Film viewer-magnifier (\$6.95) enlarges negatives for inspection. Transparent negative wallet (25c) houses 50 Minox frames in numbered sequence, prevents scratching.



Telephoto-binocular clamp (\$24.50) attaches Minox to binocular. Adjusts for oculars from 1" to 2" diameter, has tripod and cable release sockets; also clamp for holding cable release.

lens is always used at the f/3.5 aperture. Exposure is regulated by changing the shutter speeds, which vary from 1/2 sec. to 1/1000. There is no rangefinder. You estimate the distance. That shouldn't be hard because the great depth of field of the 15mm lens will even take care of pretty large errors at normal working distances. At distances of eight inches or so, focusing will have to be pretty accurate. The manufacturers have thought about that. The Minox carrying chain has small brightly polished beads at intervals of 8, 10, 12, and 18 inches. You can use the chain as a measuring tape. Other controls on the camera are few. Besides the focusing and shutter speed discs, there's a shutter release button, exposure counter and an x-sync. flash outlet. A serrated bar near the lens controls two filters: a green (filter factor 2) and an orange (filter factor 3). All controls are set on one side of the camera. The two setting discs are turned by applying a light pressure with the ball of a finger. The shutter release is extremely soft and hair triggered. Film is advanced (see pictures, page 106) and

the shutter wound by opening and closing the camera. Once the camera is open, in picture-taking position, you must take the picture before you shut the camera or film will be advanced and you will lose that frame.

Sighting through the viewfinder is indeed a pleasure. A clear, brilliant field is outlined by a white semitransparent reticle which is parallax corrected. The full field can be seen even if your eye isn't extremely close to the viewfinder. People wearing glasses should have little trouble using the Minox.

Let's load the camera. What film should we use? There are many different ones available. These include a document-copying film with an exposure index of 5, color film (Ansco Color) rated at an index of 12. Then come the standard black-and-white films with ASA ratings of 8, 12, 24, 50 and 100. Two cartridges of 50 exposures each (30 in color film) are packaged in a metal, tape-sealed box. Each different film has a differently colored label for easy identification. A box of black-and-white film costs \$2.50, while color is \$2.99. (Continued on page 103)



Tripod mounted Minox was loaded with film marked ASA 8, exposure was 1/20 sec. with flood lighting. Inset is contact print.

shoot into the light

MANY photographers feel they should never release a camera shutter unless the sun shines luxuriantly over their shoulder. Actually, however, you can get very interesting results by shooting directly into the light.

Your light source outdoors will usually be the sun. Indoors your lights may be flood, flash, or electronic flash. If you are shooting by existing light in a theatre or night club, your source might be stage spotlights. Try to frame your picture so the actual light source is blocked by your subject or is just out of the picture frame.

How does this type of light situation help you get an unusual picture? In exposing primarily for the direct light itself, detail in your subject will be lost and attention will be focused on its shape and contour. If your subject is in action, such attention will emphasize it. If you

feel, however, that you also need some texture in your figure, use a flash or flood extension for a slight fill-in.

If there is any smoke or haze in the air, your light will accent it. Your picture will capture the actual feeling of your surroundings. If you have more than one figure in your picture and the air is hazy or smoky, the farthest figure will be light gray, thus further emphasizing atmosphere.

Lens flare achieves further effect. It captures what your eye actually experiences—the glare of sunlight, the flare of spotlights in night clubs and theaters.

With an approach as outlined you can get pictures quite apart from the rest of your work. Such a use of light will help you control the factors of shape and action for better and more interesting pictures.—*Hugh Bell*

An electronic flash unit placed in corner facing the camera but hidden by girls and stairway furnished the sole illumination. Light bouncing from walls acted as fill-in. As in all pictures on these pages, a Leica and Plus-X film were used. Exposure was f/8. Hugh Bell develops all films in D23 or Promicrol. ▽



△ Smoking fire hid the direct rays of the sun from the camera, lent atmosphere to the picture. With a 50mm lens, the exposure was f/11 at 1/500 sec. The high shutter speed stopped action completely, semi-silhouette added interest.



△ Girl in a swing, photographed by Hugh Bell from beneath, forms fantastic silhouette. An exposure for the sky, $f/22$ at $1/500$ caught action at end of swing.



◁ Sculptor, working outdoors by sunlight, forms an almost complete silhouette, emphasizing masses of his head, arm holding tool and clay head. Data: $f/16$ at $1/500$ with sun just out of frame.

MODERN TESTS SWIFTOL, 45 SECOND DEVELOPER

Exclusive report on a novel product which cuts darkroom time, has some unique characteristics, presents a few problems.

PLUS-X FILM DEVELOPED IN SWIFTOL FOR 45 SEC. AT 68F.



1/500 AT f/4



1/500 AT f/5.6



1/500 AT f/8

PLUS-X FILM DEVELOPED IN D-76 FOR 17 MIN. AT 68F.



1/500 AT f/4



1/500 AT f/5.6



1/500 AT f/8

To make these comparison strips, all conditions were kept as identical as possible; development was "normal".

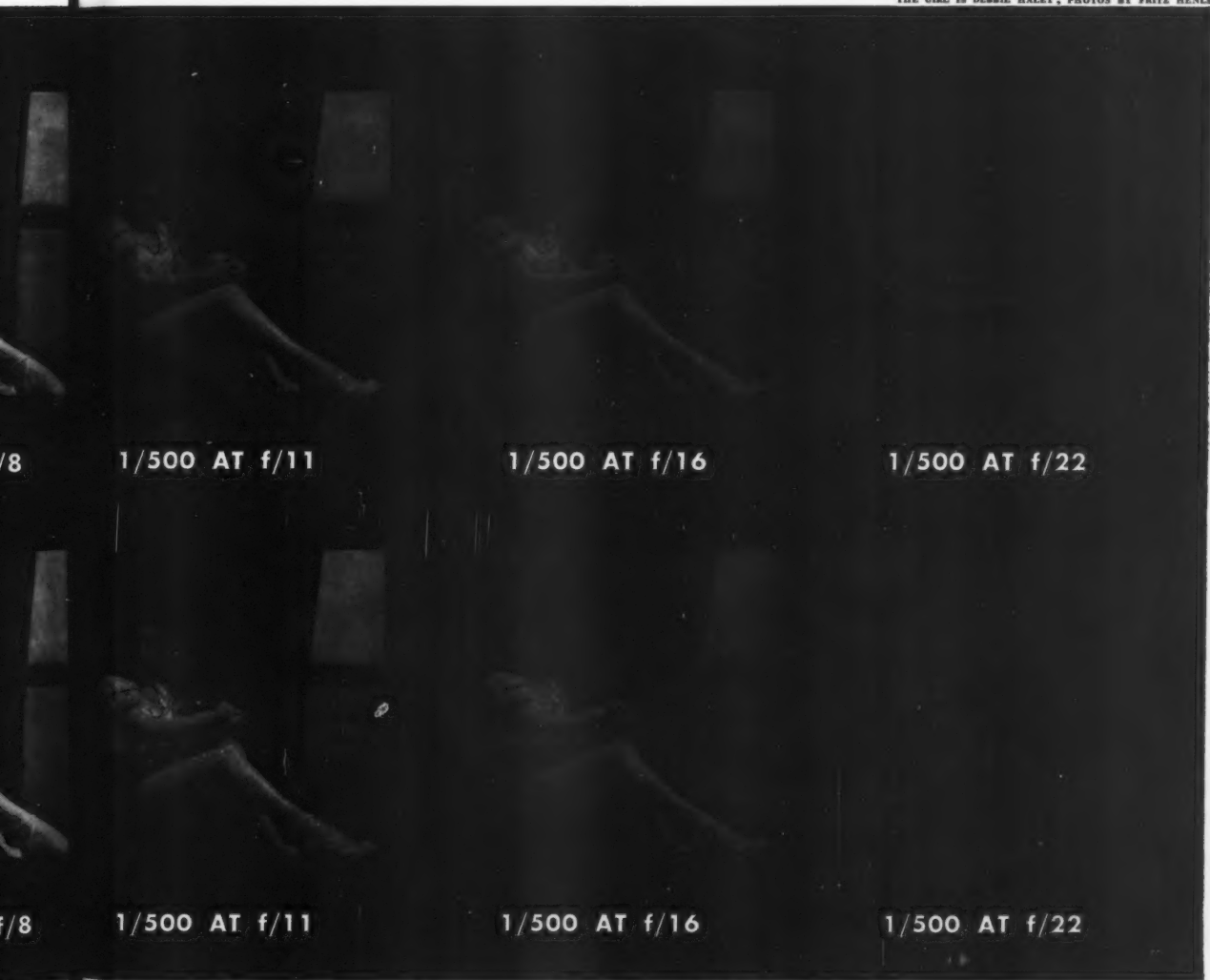
IF SPEED is a vital factor in your darkroom operation; if you have to do many rolls of film in a short time; if you need maximum emulsion speed, moderately fine grain, and the ability to control negative contrast through flexible developing times, take a close look at Swiftol.

This is a brand new developer which will produce beautiful, long scale, moderate contrast negatives on roll or 35mm films in *45 seconds* at 68° F. Careful sensitometric and practical tests demonstrate that it provides high emulsion speed with low contrast and moderate graininess. However, when necessary, developing times can be extended, films "pushed" to the limit, and phenomenal results obtained under bad lighting conditions. We tested Swiftol on more than 25 rolls of 35mm and 120 film, and several boxes of 4 x 5 sheet films of various makes. Here are the results, plus some background information about this interesting new product.

The formula for Swiftol uses Amidol as the main developing agent, and this accounts largely for the rapid developing action. Amidol developers get started almost immediately and can produce high developing energy in a short time. Amidol developers have, in the past, "enjoyed" a reputation for being very short-lived (mix just before use and use immediately, etc.). However, in recent years new formulas have overcome this handicap. Swiftol has a reasonably good keeping life (we used the same quart on and off for several months) and an unusually long working life (that quart never did wear out). Fresh Swiftol to replace spill is the only replenisher required. It needs to be kept in full, tightly stoppered bottles, just like any other developer.

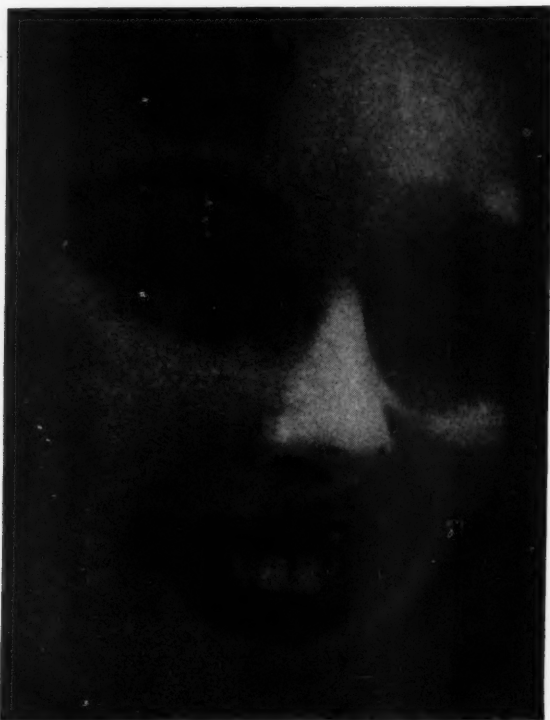
Swiftol comes in powdered form. When mixed, it is a brown solution. After a couple of rolls of film it begins to look terrible—something like heavy brown ink. If you

THE GIRL IS DENNIE HALEY; PHOTOS BY FRIEZE HENLE



Both strips show virtually same shadow detail. Negatives developed in Swiftol have somewhat softer contrast.

ENLARGEMENTS OF TEST FILM SHOW RELATIVE GRAININESS, CONTRAST



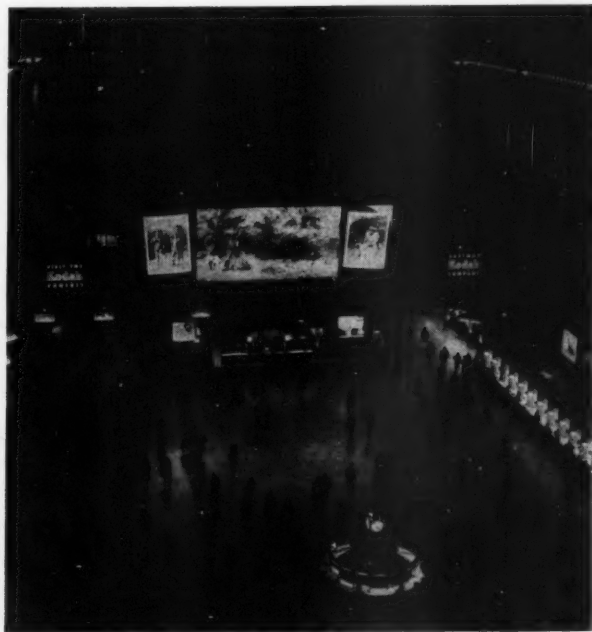
Plus-X film developed 45 seconds in Swiftol produced soft gradation between highlight on nose and shadows.



Increased contrast of Plus-X when developed 17 minutes in D-76 is evident in sharper highlight-shadow break.

FLEXIBLE DEVELOPMENT TIMES GIVE CONTROL OF CONTRAST

Swiftol's wide range of useful developing times provides flexible control over negative contrast. The Concourse of Grand Central Terminal presents a tremendous range of contrasts—the dimly lighted room, and the brilliantly illuminated giant transparency on the balcony. Previous experience with this scene showed that exposure sufficient to record the floor would cause great overexposure in the transparency. Normally developed fast press films, blocked up in the highlights, were almost unprintable. Exposure of 1/10 sec. at f/4.5, plus 60 sec. minimum development in Swiftol, gave full-bodied, easy-to-print negative. Gray day street scene was badly underexposed. Normal 2 min. development of fast press film resulted in extremely low-contrast negative. Similarly exposed film developed for 3 min. had excellent contrast. Some of the tones in these prints have been distorted in the mechanical processes of engraving and printing.



High contrast: fast press film received minimum development.

spill any, the brown liquid oxidizes rapidly, turns blue, then black. We never saw a worse looking solution than a well-used quart of Swiftol, but its disreputable appearance seems to have no effect on how well it works, during its normal use life. It will stain hands and clothes (like any developer) if you let the spill dry. However, if hands are well rinsed soon after contact, the Swiftol washes off without staining.

We tested Swiftol against Ansco 17 and Kodak D-76, two metol-hydroquinone-borax developers which are known to give maximum emulsion speed with normal contrast. Swiftol gave just about the same shadow detail as the two standards, plus softer contrast. Highlight areas of identical scenes, identically exposed and processed normally, were less dense in the Swiftol-developed negatives. This means that it is an ideal developer for negatives of high contrast scenes, for it has the power to bring out full shadow detail, yet will not block up highlights as much as most other powerful developers.

We made use of this characteristic with 35mm Plus-X film. When developed normally in D-76, Plus-X negatives appeared to be a bit too contrasty for ideal 35mm work. Developed in Swiftol, the Plus-X negatives showed somewhat less contrast, were perfect for enlargement. The graininess was moderate—not at all objectionable in 8 x 10 glossies. However, with Super-XX and Tri-X 35mm there was plenty of grain showing.

The results on roll films paralleled closely those achieved with 35mm. Swiftol is an excellent developer

for the 120 size—graininess in enlargements appears to be just about the same as for negatives developed in D-76. With normal 45-second development, highlights refused to block up, even with overexposure of high contrast subjects. Under opposite conditions, where lighting was flat and subject matter low in contrast, normally processed negatives still came up with reasonably good contrast.

Swiftol shows some unusual properties when used to develop high speed 4 x 5 press films. These emulsions are somewhat different from those on 35mm and roll films. Two minutes development in Swiftol is necessary to bring out the full rated speed of the press type films. If development is extended to 3 or 4 minutes, really spectacular results may be had in forcing the last bit of speed out of the film. For some reason, Ilford HPS seemed to respond exceptionally well to forced development in Swiftol. Best results were achieved with negatives so underexposed that with normal development they would have been difficult to print. Forced development produced negatives of usable density and contrast. There was noticeable graininess, but it would not be objectionable in a 3X or 4X enlargement.

According to the manufacturer, negatives developed in Swiftol are supposed to show higher resolution (ability to record fine detail) than they would if processed in standard developers. This claim is based on the results of fairly extensive tests with films for aerial photography, where ability to (Continued on page 108)

W. C. BALL



Low contrast: severe underexposure, normal development.



Same exposure and forced development; better contrast.

exposure problem: THE SNOWY DAY

The snowy, overcast day is perhaps one of the most surprisingly undependable times to shoot outdoors. The light level usually is not constant: skies often brighten, then close down within seconds. Moreover, you must deal with the extremes of contrast between brilliant white snow and the dark figures silhouetted against it. For Marvin Newman, who made these pictures, the problem was to keep as much quality as possible. It was either actually snowing (*far right, below*) or just on the verge of a snowfall (*below and right*). When snow fills the sky, there's a decrease in light level and the contrast between blacks and whites lessens somewhat. But since the human eye—which is far more tolerant than an exposure meter toward a subtle change in light level—is not to be trusted for judging exposures, Newman advises that constant exposure meter readings be made. This is especially important late in the day when light rapidly fades. The hillside scene and the picture below were taken at approximately 4:30 and 5 p.m. respectively. At 4:30 there was 16 times the amount of light at 5 o'clock. Newman generally works with an incident type light meter because it registers over-all illumination. When working with a reflecting type meter, he takes readings from a medium gray card or from the back of his hand for the best compromise exposure. In the darkroom, Newman will push film only when necessary. He then develops by inspection.—*Phoebe Wooley*





△ The blue daylight that remained at 4:30 on a deep- winter afternoon, gave low meter reading, and light varied as the impending storm drew near. Newman exposed Plus-X film at $f/2.8$ and $1/125$, then pushed development approximately 15 minutes in Promicrol.

◁ Lighted street lamp, just to right and beyond solitary home-goer, indicates how late this shot was made. Although stark black-and-white effect does exist, you will notice a range of grays in snow and detail of child's sled. Plus-X was exposed at $f/2.8$ and $1/10$, then force-developed for 15 minutes in Promicrol.

▷ It was very dark during a Chicago snow storm: Newman took a reading from his hand with a reflecting light meter, exposed Super-XX at $f/2.8$ and $1/10$ second. He gave standard 20 minute development in Microdol. All three pictures were made with a Contax: this picture, with an $f/1.5$ Sonnar lens; the other two shots, with a 35mm $f/2.8$ wide angle Biogon lens.





The photographer's wife. Two No. 2 floods were bounced from the ceiling. Exakta, 135mm Triotar, f/4 and 1/100.

D. P. RODEWALD

A paint brush swapped for a 35mm camera

Douglas Rodewald, painter and poet, took his first pictures in the early thirties. He was simply an average amateur, with a Christmas gift camera and basement darkroom—a hobbyist whose pictures he describes as amounting to practically nothing. At the time he doubtless had little idea that a serious photographic career might begin to unfold in the early fifties.

During the war, Rodewald abandoned his hobby, and did not find it again until 1949 in the Virgin Islands. The Rodewalds (he'd just married a sculptor) had temporarily settled there to pursue their artistic interests. He painted, wrote poetry—and was unsatisfied. "There was something about the harsh, brutal, vividly alive

quality of the sun and the sea, and the rather unusual society into which we had suddenly plunged that demanded a medium other than easel painting. And poetry left something to be desired."

To substitute for brush-and-pen, he bought a 35mm camera. It was used awkwardly at first, but the results were so hopeful in this, Rodewald's second phase of photography, that the best were sent to Edward Steichen, director of the Department of Photography at the Museum of Modern Art, in New York. Steichen's comments were helpful and frankly critical. More important, they encouraged Rodewald to persist. He began to look at subject matter in his own personal (*Continued on page 94*)

DISCOVERY



Flowers by window light. Perhaps the influence of "old guard" pictorialism paid off?



Milk bottle in soft focus adds depth, leads eye directly to alert, lined face. Lunch time has been suggested without including obvious details. Open shade, f/4 and 1/150.

PHOTO COURSE

HOW TO DEVELOP YOUR FILM

by CORA WRIGHT

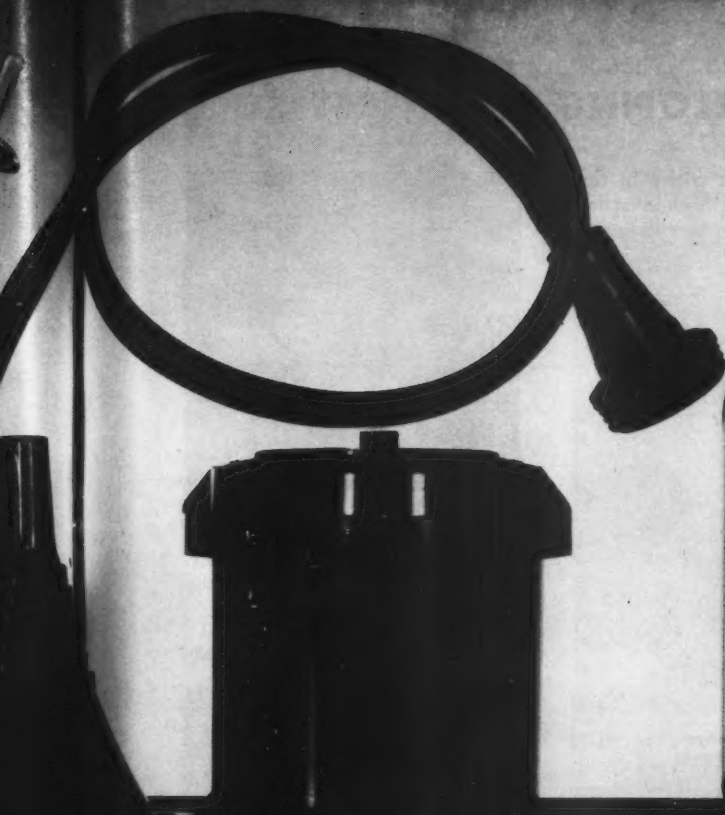
Nothing quite equals that first look at your developed film as you pull it dripping out of the fixer. Images which you created by pressing the shutter have been made visible. There they are in gleaming black silver. It's fascinating.

Film processing is easy. There's the inexpensive developing tank which permits you to carry out all operations by daylight, after you've loaded the film into the tank in complete darkness. There are even tanks which permit you to load film itself by daylight. You don't need a darkroom. And mixing chemicals has been greatly simplified. Developers and fixers come ready-mixed in either liquid or powdered form. The most you have to do is add water. And the whole operation, from loading the tank through fixing the image, can take less than 20 minutes.

Why develop your own? Well, no one will give your films more careful treatment than you can. It assures you of clean negatives, developed for the right amount of time, in the developer suitable for your film. This article shows how to do it in step-by-step form.

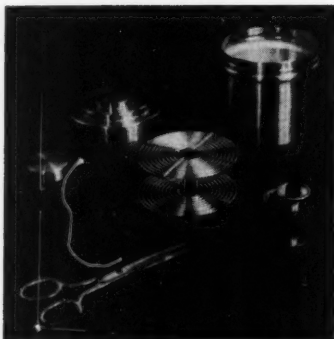
HERE'S ALL YOU NEED to turn out perfectly developed film each time. *Top shelf, left to right:* a graduate, stirring rod thermometer, funnel, daylight type developing tank, washing hose, glassine envelopes, and developer-replenisher kit. See page 95 for the right developer to use with your film. *Bottom shelf, left to right:* a timer (or any clock with a second hand), film clips, scissors, two photographic sponges, wetting agent, and a fixer. The one shown here is a rapid fixer which will fix your film in 3 minutes, or less.

PHOTO BY CONRAD STUDIOS



LET'S GET STARTED ON DEVELOPING THAT FIRST ROLL

THE EASIEST WAY TO PREPARE 35MM FILM



1. When ready to begin, take your exposed film, daylight tank, and scissors into a *completely dark* closet or room. Check first to make sure there are no light leaks.



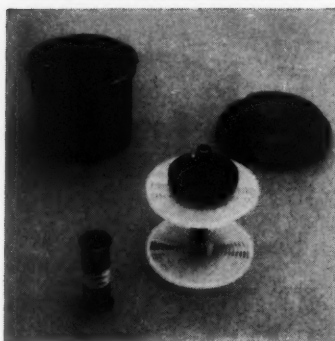
2. Open 35mm cartridge by pressing protruding stem on one end. The cap on the other end of the cartridge will pop off and you can easily extract the rolled up film.



3. Now cut off the narrow film tab as shown *above*. To make loading easier it should be cut square. If

you find this a bit tricky in the dark, practice first with a spare piece of developed film till you're sure you can do it exactly right.

HERE'S HOW TO GET ROLL FILM READY



1. Again the entire operation should be done in a *completely dark* closet or room. As with 35mm film you can use any one of a number of daylight developing tanks.



2. Once you're sure that no stray light is coming into the closet, find the seal which holds your roll tightly closed. Cut it with your thumbnail. Now separate the film itself from the paper backing around it. The easiest way to do this is to roll the film up with one hand and the paper backing with the other. This prevents film and backing from getting twisted as you proceed. Continue rolling up film and paper separately until you reach the end of roll. What roll films does this separation method apply to? Use it for all sizes from 828 through 116 and 616.

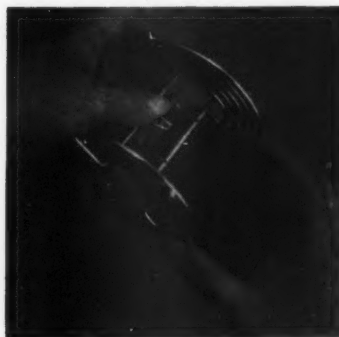


3. Gently tear tape which holds film and paper backing together.

5 DIFFERENT TANKS: HOW TO LOAD THEM



1. To load the Nikor tank for 35mm film, hold film end between bars at core and bend film as shown *above* while you wind. This helps prevent film from buckling.



2. A clip at the center of the Nikor tank for 120 film holds film end. As the film is wound it fits in between the round metal spirals at top and bottom of reel.



3. There are also adjustable tanks. The FR shown here takes film from 35mm to No. 116. Film end is fastened over metal hook, and film as wound fits into plastic grooves.



4. Still another type is the ratchet tank here—made by Ansco. To load it just place the end of the film into grooves as shown below.



To wind film, grasp top and bottom of reel as shown in the next column. While hand on top moves clockwise, hand on bottom simultaneously moves counterclockwise, and film is reeled on. Continue this movement back and forth, but stop as soon as end of film goes into the reel grooves. Tank takes

film from 35mm to size 116.

It's a good idea to practice first with this tank as well as any of the others. Use a spare roll of outdated film. First load tank with your eyes open. Then try



it with your eyes closed until you are absolutely sure that you can load correctly. Don't risk ruining your first real films.



5. The Leitz Correx, for 35mm film, above, works on still another principle. Instead of grooves which hold film when wound, a long plastic apron with raised



edges separates one loop of the roll from the next. To load, place film end in metal slot at reel core. Wind film and apron to-



gether on reel. With all tanks insert loaded reel and then close lid carefully. Now you're ready to bring the loaded tank into daylight and develop the film.

NOW WE'RE READY TO DEVELOP THE FILM



1. Pour the developer you need into a graduate. Check liquid's temperature with stirring rod thermometer. 68° F. is recommended by most developer manufacturers.



2. Suppose it's actually higher or lower? A homemade water jacket will quickly permit you to get the right temperature. Stir developer frequently, and test temperature away from graduate walls.

MORE ABOUT DEVELOPING ON NEXT PAGE

THE STEP BY STEP STORY OF DEVELOPMENT, continued



3. As quickly as possible pour your developer into the loaded tank. Start timing film development the moment you begin to pour in the solution—not after you have finished filling up the tank.

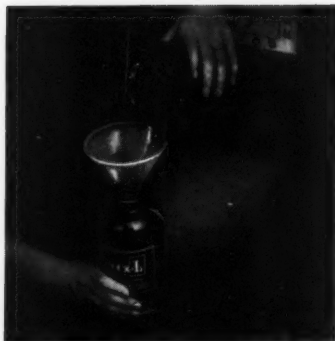


4. Now to agitation. If you're using a tank with a spindle like the FR, above, slowly rotate spindle for 5 sec. in every minute.



If your tank can be completely closed like the Nikor, turn tank slowly forward, down and back again as shown. Use the same schedule of agitating for five sec-

onds in every minute, unless your developer comes with other instructions about agitation. If it does, follow them to the letter. They are just as important as the manufacturer's instructions about temperature and length of time you should develop the film. And a tip: to avoid marks caused by slopping chemicals, set developing tank in a tray, or pad the surface thickly with newspapers.



5. Watch that clock. When development time is up, quickly pour developer out of tank. If you're planning to use a replenisher (see page 95) pour developer into a graduate instead of into the original developer bottle as shown.



6. Fill tank immediately with rinse water at 68 degrees. Get this ready between agitation periods, so you can use it right after pouring off developer. Leave film in rinse water for 1 min. Meanwhile fill a graduate with fixer at 68 degrees. Pour out only the amount needed to fill up developing tank.



7. After 1 min. drain off rinse and pour in fixer you've already prepared. Agitate occasionally.



8. Leave fixer in tank for time recommended by manufacturer. Then remove lid and look. If there are any tan-gray patches, replace film in hypo for twice the time it takes to clear. Otherwise pour hypo into a graduate and fill developing tank with fresh water at 68° F.

TWO WAYS TO WASH



1. If your tank has a hollow spindle like the FR, above, you can wash the reel of film in its own tank. Adjust water so it's between 65°

and 70° after running for a minute. Then fasten narrow end of hose over spindle, nozzle over faucet.



2. With other tanks, place reel in container, and push hose through hollow core as *above*. Be sure reel is raised off bottom. Wash all film for 30 min. in running water.

A WETTING AGENT IS CHEAP INSURANCE



1. Use one more bath containing a wetting agent like Kodak Photo-Flo. Instructions on the bottle will tell you how much to use.



2. Remove film reel with one hand and add wetting agent in cap to clean water in developing tank.

3. Now replace loaded reel in developing tank and move reel up and down a few times to make sure



wetting agent is thoroughly mixed. When using Photo-Flo, leave reel in tank for 30 sec., then remove it. This treatment helps prevent water marks, which come from drops that cling to film during drying.



4. At last you can unwind the film. Do this carefully to avoid fingerprints. Handle it only by edges or blank areas on ends.

HANG IT UP, TAKE A LOOK, FEEL PROUD



1. Hang film up to dry by attaching clip on one end. Be sure clip is straight and on the clear edge.

2. To wipe or not to wipe? Though it's not necessary if you use a wetting agent, many photographers prefer to do both. One way is to wipe with two clean sponges—one on each side of the film, as *below*.



Draw these two sponges gently down the film, taking great care not to press hard on the film emulsion.



If your fingers have no rough spots you can use them instead of sponges. Moisten them in wetting agent solution. Sandwich film between fingers and wipe gently.



3. After wiping the film, weight it with another clip on the bottom. Find a dust-free spot. Don't hang your film near a radiator or other source of heat. Let it dry slowly

CONTINUED ON PAGE 95

Ocular Spacing &

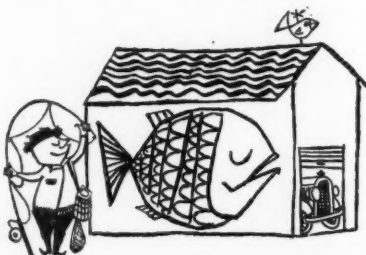
—and how to prevent quadruple exposures... a decorative note for the modern garage... the film whose speed stretches five times... single color prints from stereo transparencies... schools of thought about print mounting... the chemical variety store behind today's photo materials... and a new trick in projector cooling.

Fixing up the garage

We ran across a little item in a magazine the other day which we thought we'd pass on to you for what it's worth.

Seems a sign painter in Dearborn, Michigan, got tired of having his garage look like everybody else's up and down the street. So he painted western scenes all over it. Magnificent.

The editor goes on to say that most of us can't paint, so why not decorate your garage with a photomural, varnished to protect it from the weather. He suggests a picture of the largest fish you ever



caught, favorite pin-ups, or a picture of your plant or product put up just before your Boss comes to dinner.

The only thing we can add to this brain storm is that Kodabromide Paper with its high speed is dandy for this and indoor murals too, comes in sizes up to 40 inches wide and just about any length you could want. Two people working together can see-saw a long piece in a trough of processing solution with little difficulty. The technique is neatly outlined on page 211 of our basic \$1 handbook, "How to Make Good Pictures."

(We also have a concise folder, "Making and Mounting Giant Prints and Photomurals." Write our Sales Service Division if you'd like a free copy.)

Quadruple prevention

It seems rather odd to refer to "double-exposure prevention" in connection with the Kodak Stereo Camera. Since stereo cameras naturally take two pictures every shot, simple justice would demand that we say "quadruple-exposure prevention." This may appear to be a great deal of prevention for only \$84.50, but it's just one of the many features this

remarkable camera offers. For instance, suppose you *want* to make a double (that is, quadruple) exposure. You push a thing on the bottom of the camera, which re-cocks the shutter without moving the film, and go right ahead. In fact, if you are in a devil-may-care mood, you can go on all day piling up exposures on the same two frames of film. In addition to quadruple-exposure prevention, the Kodak Stereo Camera takes 3-dimensional pictures with 2 *Lumenized* *f*/3.5 lenses which have 3 elements each. It has 3 quick-action distance settings, 1 footage scale with 9 calibrations from 4 feet to inf., 4 shutter speeds from 1/25 to 1/200 (and "B"), 7 *f*/numbers, 1 red dot and 1 black dot for exact color settings *between* the *f*/numbers, 1 spirit level in the viewfinder to help you keep the camera horizontal, built-in synch for 3 types of flash (F, M, and X), 1 quick-action exposure selector for 3 day-



light conditions, 8 precision bearing surfaces which keep the pressure plates from scrunching down and scratching the film, and 2 guide pins and 2 registering springs which keep the film straight and level. It also has 1 practically automatic film-loading system, 1 fast-action rewind crank which folds away when you're not using it, 2 neck strap lugs, 1 nylon neck strap that won't dirty up your collar the way some neck straps do, 1 external focal plane mark, 2 filter retaining rings that would cost you \$2.40 if you bought them separately, 1 tripod socket, and a lot of other features. Including 1 depth scale that automatically indicates field depth for all apertures from *f*/3.5 to *f*/8 at each lens setting. All for \$84.50. As if this weren't enough, there are 2 lenses and 2 front-surfaced mirrors in the viewfinder, a long-base periscope finder that makes viewing a pleasure. For a more complete inventory of this camera, take a walk to your Kodak dealer's. Or, drive.

½ stereo

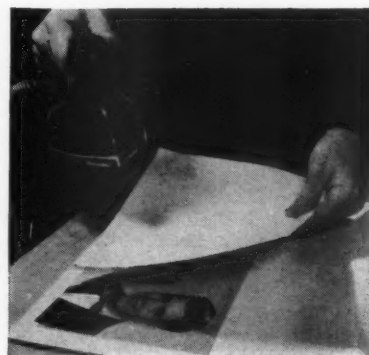
Stereo is so wonderful you sometimes overlook the fact that each slide is made up of two transparencies, either one of which can make a top-notch Kodachrome Print. We make them for you from your 35mm Kodachrome Stereo Transparencies for 75¢ apiece. Size, 3 x 3½".

Wet or dry?

There are three schools of thought about mounting prints—people who like liquid cements, people who like dry mounting, and people who let their prints curl up in a drawer and die. These last, we won't talk about.

For the liquid-cement advocates, our adhesive experts make Kodak Rapid Mounting Cement. This is a fine, crystal-clear cement which will seal prints to cardboard, wood, leather, metal, or practically anything else but glass. (Usually, you'll mount prints on cards; but we mention these other possibilities just in case.) Furthermore, this cement is thermoplastic—which means you can warm up the print and peel it off if you ever need to. In 1¼-ounce tubes, 50 cents.

For the dry-mount school, Kodak Dry Mounting Tissue has long been a favorite. You put a sheet of this low-cost tissue between print and mount, and



squeeze all three in a hot press. Or, for small prints, set your household electric iron between "silk" and "wool" and iron print and mount together. We

Agile Analysts

recommend this for black-and-white prints only, not color. You get 150 sheets of Kodak Dry Mounting Tissue, 4 x 5 inches, for \$1.03 ... 25 sheets, 16 x 20 inches, for \$2.50 ... other sizes and quantities in between.

Some people

Some people have big feet. But that's o.k. Shoe manufacturers make big shoes. And small ones, too. Same with hats and hat-makers.

Some people's eyes are far apart. That's o.k., too. We make Kodaslide Stereo Viewers with an adjustment to fit people who have impressively wide in-



terocular spacing. Also for people whose eyes are closer together.

Some people like to press buttons. So we put one on the bottom of our viewers to turn on the light. Some people don't like to press buttons. So we built in a latch that lets you leave the light on if you want to.

Some people get so excited with stereo they try to press their eyes right into the viewer. So we make our viewers focus by moving the slide carrier, not the eyepiece. Won't push out of focus.

Some people take it easy when they start out with something new. So we make the Kodaslide Stereo Viewer, Model I, that costs only \$12.75, has single-element lenses, is battery powered. And some people like to be able to expand later, so we make a Kodak Stereo Viewer Converter that sells for \$5.95 and converts the Model I to 110-volt operation.

Some people want the best right off the bat, so we make a Kodaslide Stereo Viewer, Model II, that has achromatic doublet lenses and is 110-volt powered and has a rheostat and can be easily converted to battery power and costs \$23.75.

All people like a stereo viewer that makes the slides look sharp and brilliant, and those are the people who ought to go to a Kodak dealer and buy a Kodaslide Stereo Viewer.

One thousand

We give our new Royal Pan film an index of 200 daylight, 160 tungsten. A lot of photographers, though, don't believe us. Witness the picture shown here. It



was taken on "Royal Pan" at 1/200 second at $f/4.7$ using existing light. That figures out to an index of about 1000. Development was 6 minutes in straight Kodak Dektol Developer. Swell quality, excellent detail. Swell film.

Variety store

In case you didn't know it, Kodak supplies about 3500 different organic chemicals for industrial and research use. That's a lot of bottles. Some we added recently include: 1,2-bis(2-methoxyethoxy)ethane, n-butylamine hydrochloride, phenyl selenide, and n-propyl nitrate. This line of chemicals also includes such interesting items as squalene, made from the liver of the basking shark, and formic acid, which ancient apothecaries made from squashed ants. We need hardly press the point that your films, papers, and photo chemicals are better today because of the millions of dollars Kodak has poured into organic research ... even if you have no direct need this week for any 4-picoline or (p-chlorophenyl)acetonitrile.

Acrobat on a leash

We make a 16mm silent movie projector called the Kodascope Royal Projector. It's a dandy. But we also make an adaptation of it called the Kodascope Analyst Projector, which does everything a standard projector can, plus things the standard job couldn't dream of. Our Analyst was first made for athletic coaches, who need a heavy-duty, instant forward-stop-reverse projector for ana-

lyzing football movies and such. Now it turns out to be one of the best movie-editing aids ever made ... a versatile tool for engineers analyzing high-speed industrial movies ... a fine companion for alumni armchair quarterbacks who take their own football movies ... a helpful guide to show the golfer where his wrist-twist turned an eagle into a



boggle ... a schoolroom lecture-demonstration aid ... and whatnot. It's hard to believe one projector can help so many people in so many ways.

Sit you down with the Analyst and its own desk-size screen (you can leave the room lights on) ... or stand up by a wall screen with your lecture pointer in one hand and the Analyst's remote-control switch in the other, like a dogleash. Flick the switch, and the film runs backward or forward at 24 or 16 frames per second, reverses as often as you choose, picks up speed almost instantly in either direction without a whimper. You can juggle short or long sequences back and forth, study action down to the few crucial frames, speed over irrelevant footage at will. You'll learn things about action you never imagined.

If you're serious about movies, you want an Analyst. It's a good machine, built for heavy duty, pre-lubricated for life. It handles either single- or double-perforated 16mm film, and has a 2-inch $f/1.6$ lens with the exclusive Kodak "field flattener." In addition to the usual heat-absorbing glass, it has condensers with eight transparent layers of vacuum-deposited titanium dioxide and magnesium fluoride, to reflect the infrared for extra cooling. It has one powerful motor to run the film, and a separate motor to run the blower for constant full cooling. As a versatile editing tool alone, it's worth the \$295 price. If you'd like further details, write our Department 8-V and ask for Bulletin V3-24. (For a personal demonstration, write on your business letterhead, and say the word.)

Prices include Federal Tax where applicable and are subject to change without notice.

Kodak

EASTMAN KODAK COMPANY, Rochester 4, N. Y.

Pep up
your party



Snap the fun

with

G-E sure-fire FLASH BULBS!

Whether you're having folks over or going out—remember to snap pictures of your fun with sure-fire G-E Flash Bulbs. And especially at children's parties or at Valentine's Day and Washington's Birthday celebrations! You'll all enjoy the unposed, natural pictures.

Try the tiny new G-E M2

... gets the picture and saves you money on every shot

The tiniest, handiest flash bulb you ever used! You can easily tuck a dozen (or more) in your pocket... no fuss, no bother... *you're always ready for the next shot.* Plenty of light for good snapshots, too. And the new General Electric M2 costs only 10¢ (Suggested retail price).

Whether you use the M2, No. 5, No. 8 or the SM... Remember, G-E sure-fire Flash Bulbs always serve you best!

Progress Is Our Most Important Product

GENERAL  ELECTRIC



Dr. Cinema says...

Give your outfit routine care but let the experts handle the "fix-it" jobs!

I'M ALL for this do-it-yourself idea that's sweeping the nation. Like so many other folks, I've discovered that I can do everything from making fence repairs to developing color film—things I didn't dream I could do a few short years ago.

But there's one place where I draw the line—and I suggest you do likewise. Maintaining your movie equipment—routine care, that is—is a paying proposition. But when it comes to attempting to repair it mechanically or optically—no, nu, and double nein!

Care and feeding of cameras . . .

Dust, grit, and moisture are the natural enemies of cameras. You can guard against these in a large measure by keeping the camera in a sturdy case when it isn't in actual use. Keep it away from dust and sand when you shoot outdoors. Keep it off a shelf above a hot radiator, and out of the glove compartment in your car. Although fairly wide variances in temperature will seldom hurt a camera itself, heat in particular can play havoc with film inside the camera.

Put all metal tools away before you start to clean a camera. The only gadgets you should use are a rubber ear syringe for blowing out dust and grit, and a *soft* brush. Use the latter for cleaning the aperture gate and camera interior. Do *not* attempt to make mechanical adjustments of any kind. Leave the adjusting to a reliable repairman.

With a very few exceptions, no movie camera should be lubricated except at the factory. Certain units, I should point out, can be lubricated according to specific directions given in the instruction book—but unless your book tells you differently, keep oil, grease, and graphite completely away from your camera.

Permanently mounted lenses are featured on some of the cameras in the lower price bracket. Such a lens is carefully mounted at the factory. It is aligned and seated with extreme accuracy, being tested by actual shooting. If you try to remove one of these lenses, you're certain to disturb the alignment and get fuzzy, out of focus pictures from then on.

In using an interchangeable lens with a screw mount, keep the threads of both the lens mount and the socket free of dust and grit. Otherwise the threads can become clogged, causing improper seating, poor pictures, and eventual wear. Never force a lens into

a socket—if it screws in with difficulty, it's either clogged with grit, or it's improperly seated.

Use a camel-hair brush to remove noticeable particles of dust or grit from a lens. Then use soft lens tissue. Never dismantle a lens for cleaning. Dust rarely accumulates on the inner elements or surfaces, but if it does collect there, let the factory or repairman do the cleaning.

Care of projectors . . .

Here again, too much or too little attention can prove disastrous. Lubrication should be administered strictly in accordance with the manufacturer's advice as to where, when, how much. Some projectors are permanently lubricated and thus require no further attention on that score. Keep oil away from electric motors except for places which may be indicated on shaft or bearings.

Keep all the parts that touch the film free of dust and surplus oil. Take a toothpick (*never* a metal object of any kind), wrap it with cleansing tissue or a piece of soft rag, and use this to remove dirt from the sprockets, film gate, sound drum, magnetic sound heads, and roller surfaces. A removable gate shoe should be taken out and polished periodically with a clean, soft, completely lintless cloth.

The glass surfaces of lenses, heat filters, optical sound mirrors, and lamp reflectors should be cleaned only with lens tissue or high quality, lint-free cleansing tissue.

Unless you're truly qualified, never tinker with the mechanical, electrical, or electronic components of a projector. A visit to the service or repair department of a manufacturer would quickly show you why. There you'd see projectors—yes, and cameras and even lenses—whose owners had attempted to work on them without know-how or proper instruments. If you even suspect an operational shortcoming in your movie equipment, send it to the factory or to the authorized factory branch nearest you—or let your dealer send it in for you.

Check with some of the more expert amateur movie-makers and you'll find that many of them send their cameras and projectors in to the factory at

regular intervals. Here the equipment is overhauled, cleaned, inspected, and lubricated properly. The routine inspection uncovers worn parts which may need replacement. And the whole deal costs much less than you'll shell out for either neglect or well-meant puttering around.

Care of splicers, and editors

If you've been making movies on more than a hit-or-miss basis for awhile, you know that a good splicer is a good investment. Keep it that way by giving it a thorough cleaning now and then. Remove bits of emulsion and cement with a piece of cotton wrapped on a stick and dipped in carbon tet or similar cleaning agent. Clean out any grit that may have accumulated in the pressure plate hinges. If the anvil and pressure plates don't meet properly, or if the cutting edges are dull, save yourself a lot of grief—and perhaps ruination of the splicer—by letting an expert do the reconditioning for you.

In all probability, you can clean the optical parts of your editor without much difficulty. The prisms, glass viewing screen, mirror, etc., can be dusted with a camel-hair brush; the viewing screen can then be wiped with regular lens tissue. If the bulb which illuminates the screen is adjustable, check to see that it is still in proper alignment for best viewing results. The only "don't" I can think of in connection with taking care of an editor is: "Don't experiment." Clean the parts the instruction booklet tells you to clean—the way you are supposed to clean them. Dismantling the machine just to be doing something is a gilt edged invitation to trouble.

Check your film, too . . .

Might as well be thorough about this thing. Check your filters, accessory lenses, and other gimmicks now and then. If they're in good working condition, dust them carefully, clean out their carrying cases, and put them where you can find them on the spur

MOVIE SECTION

of a moment. If a filter—or any other accessory—is damaged, replace it before you forget it. There's nothing quite so exasperating as to be missing an essential filter, or to find the one you have unusable, when it's needed.

In time, your film will accumulate a coating of dust, lint, and possibly oil from the projector. Use only a cleaner recommended by your dealer; while you are cleaning the film, check for torn sprocket holes and weak splices. A little care can add years to the lifetime of films you'll never have a chance to replace!—THE END

amateur-made puppet film

Glen Turner's latest is in sync-sound color

To the average citizen, Springville, Utah (approx. 6,475 population), may be only a far-sounding name. But to thousands of movie-makers scattered around the globe, Springville has special significance. It's the home of Glen Turner.

Glen Turner is a big man in several ways. In physical appearance he looks like a candidate for the Trojan backfield. In amateur movie-making skill he is practically a phenomenon. As a beginner in 1949 he entered a modest little 8mm film in the *Amateur Cinema League's* annual "The Ten Best" contest. This film not only set off a bombshell by being selected as a "Ten Best" winner but also went on to cop the top prize of all—the Hiram Percy Maxim Memorial Award. Delighted with what Glen had accomplished with one of their inexpensive 8mm cameras, a leading camera manufacturer promptly presented him with a new 16mm outfit. Since then, Glen has set a record: In the past five consecutive years, four of his films have been among the "Ten Best" winners; two have followed through by winning the Maxim Award. Exhibited throughout the world, these films have underlined Springville, Utah, on the amateur movie-maker's map.

Turner's latest film, exhibited at the Photographic Society of America's 1954 Con-

by Arvel Ahlers



Parts for all 16 characters in Turner's film were hand carved out of balsa. Many had 26 movable parts. Eyeballs, in sockets, were moved by pin lever inserted in pupil holes.

Below, hero and heroine meet on one of the 16 different "sets" Turner built in his living room over a 3-year period.





Throne room battle in a scene from *Shad*. Entire film required 64,000 separate exposures!



Preliminary rough sketch for Turner's *City of Gold* set. Each set and puppet was planned on paper before it was built.

Below, props for each set were built to scale to the finest detail. Shingles on buildings, for example, were cut out, painted and attached singly.



Glen Turner, right, and assistant put finishing touches on the Sorcerer's cottage (see detail of sign at left). All sets were constructed in a 12x16 foot living room.



The Sorcerer in his lab. Note the props, most of which were made from scraps of wood, metal, plastic, and foil.



Rough sketch, above, called for intricately detailed costume that would leave joints movable. Mrs. Turner did most of the sewing.

The camera and light setup for the ship scene (see detail shots across the page). The camera is a 16mm Bell & Howell 70-DE.

vention in Chicago, is a full-length animated puppet drama entitled *The Sorcerer of Shad*. Beautifully shot in color and painstakingly sound-synchronized down to the last lip movement of the characters, this 16mm film is 1900 feet long and took three years to produce. The one word that describes it is "remarkable."

Aside from the dubbing in of the sound which was more tedious than complex, the film was produced with a technical simplicity characteristic of Turner's prize-winning films. His equipment was the basic camera, tripod, meter, filters, and lightstands familiar to every movie-maker. He had no special gadgets for operating the camera or producing special effects. The 16 different sets used in the film were constructed of cardboard, wood, cloth, paper, etc., available to anyone. The 16 characters were hand-carved out of balsa wood, painted, and clothed in scrap material. Sets, characters, and all occupied a good portion of Glen's 12x16-foot living room where, says he: "They caused some startled expressions on the faces of house guests viewing them for the first time—especially those who'd never heard of our movie-making hobby!"

The word "simplicity" as used above refers to Glen's

production technique, but definitely not to his attention to preliminary details. The first step in producing *Shad* was to decide upon a story theme or plot. Then Glen wrote a complete "story" in longhand. With the help of his wife, the story was broken down into a "shooting script" with each scene numbered, described as to setting and characters involved, and keyed with dialogue. Next, voice recordings of the dialogue were made on 1/4-inch tape. This was necessary in order to animate the mouths of the puppets later on for actual lip-sync.

After the first voice recordings had been taped, they were re-recorded onto magnetically sound striped, sprocketed film with a Bell & Howell 202 projector. This was then "sound-read" by drawing the film slowly over a pair of sound rollers so that the beginning and end of all syllables could be marked on the film with wax pencil. The number of film frames required for each syllable or word were then counted and recorded on a special sound script. Background music for the film, written especially for Glen by his friend Dr. Leon Dallin of the Brigham Young University Music Faculty, was recorded on sprocketed tape. Sound effects were made separately, and were cut into both music and voice tracks, thus eliminat-



Turner used only amateur equipment. Metal foil, above, served as "barndoor" on flood.



Armour-plated monster brings adventure on the high seas. Note the effective use of a very simple lighting.

ing the need for a special sound effects track. After the music and voice were cut to fit frame for frame with the picture track, they were then dubbed onto a single piece of sprocketed film. This *master sound track* included voice, music, and sound effects which could then be re-recorded onto the sound track of the finished film.

To anyone unfamiliar with how sound is finally added to a film, the above synopsis will appear more complicated than it actually is. As a matter of fact, it is both tedious and exacting, but no more complicated than the camera techniques employed in making the movie itself.

While the shooting script and sound recordings were being made, Glen spent his spare time making pencil sketches of the characters and sets to be constructed. After being carved out, the heads and bodies of all 16 characters were painted with water colors, sanded, and coated with clear fingernail polish. Some characters had as many as 26 movable parts which involved hinges at the feet, ankles, knees, pelvis, shoulders, elbows, wrists, hands, neck, jaws, eyebrows, etc. The eyeballs were mounted in tiny sockets so that the eyes could be turned in any direction by inserting the point of a pin in a hole drilled into the pupil of each eye. The actual operation



All lip movements were synchronized by syllables on magnetically striped film.

Glen Turner enlisted the aid of some of his art students, took special pains building the ship of miniature planking, hand carved parts.



of these parts depended upon the scene and situation. Ordinarily, the various parts of a puppet were adjusted, the camera shutter was tripped a few frames, the parts were moved a fraction of an inch, another couple of frames were exposed, and so on. When projected at a normal speed (24 frames per second in this case), these individual "still" pictures resulted in lifelike animation. If the characters were out in the open, the various parts could be adjusted by hand between scenes; in hard-to-get-at locations, the parts were adjusted with the point of a knife.

Minor props were made from whatever materials were at hand; the tongs, shovel, and poker in the Sorcerer's lab (see page 84), for example, were hammered and shaped out of sheet copper. Most of the pots, pans, bowls, etc., were pressed out of toothpaste tubing.

Glen used a G.E. meter to determine his exposures, but had to take his readings from a neutral gray card for the most part because of reflections off the metallic paper used on many of the sets. The shutter speed control dial was set for 8 frames per second which normally gives an exposure of 1/13 second per frame. Because of the inertia of the shutter for single- (Continued on page 86)



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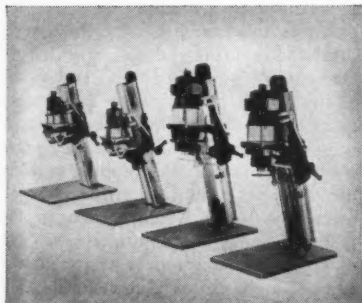
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WERNER BISCHOF

(Continued from page 48)

He was something of a perfectionist. He destroyed the negatives, not because he was afraid they might be used, but simply because he knew better, and was cross with himself for not having done it right. He learned in that way, too.

Bischof was also a fine print maker. When he returned from a trip, he would print for his own satisfaction many pictures that had already been used. And he did much better work, because he knew exactly what he was after in a certain photograph, than the skilled dark-room people who worked with his negatives. He felt very strongly that print making was an essential part of the process of creating a photograph. He summed it up this way: "When prints go into the hands of others, the photograph becomes something different from what the person who took it originally intended."

Exhibitions are ideal

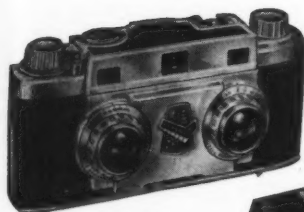
Despite the many pages which magazines all over the world and in the United States gave him, Bischof felt that the ideal place to show one's work was in an exhibition. "You can place the pictures together in space. If you are able to direct the exhibition, you can discover the best way to show what you have to say in your photographs. It is necessary for people to see your work—and they should see it at its best—where the prints are as near perfect as you can make them, when the pictures tell their story in proper relationship with each other."

Bischof, the excellent technician, used several types of cameras in his career. Early he used a 9 x 12 cm Linhof for portraits and landscapes. When he first turned to reportage he used a Rolleiflex. One of the Magnum editors who had the happy job of working with his contact prints said: "The Rollei work is generally so perfectly composed that the square frame is filled and any cropping to make the picture a vertical or horizontal would often destroy the composition to the point of losing the picture. He was one of the few photographers who made the square a beautiful dimension." (See pages 44 and 45, for examples.)

In his latest work, Bischof used a 35mm camera—and we use the term advisedly—since he used a Nikon, Contax, Leica, Canon, Contax D, with a variety of lenses. The reason? Each camera did one particular thing well and when he was photographing he chose the instrument in terms of the special needs of the job at hand.

But Bischof, who knew so much about cameras, was frustrated by them. "I want exactly to synchronize my thinking and my hand. If I were able to record (Continued on page 90)

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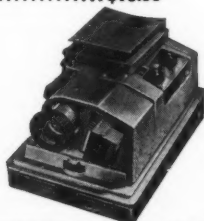


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WERNER BISCHOF

(Continued from page 88)

what my eye sees when I walk down a road, I would have the story."

But, "The development of the human quality is more important than technique itself. You must see the picture first in your mind, then have sufficient means to translate it into a photographic print. The man is more important than the camera. Ten or fifteen years ago a man had to be a craftsman. Now things are technically so much easier and so many people are excellent craftsmen, that the prime importance is whether or not the photographer has something to say in his work."

Does color add to reportage?

About color, Bischof said: "There are too many colorful subjects photographed in color. I like uncolorful, simple colors. I don't believe color adds anything special to reportage since photography is always an abstraction of reality and I believe that people see reality sometimes better in the simplicity of abstract forms."

Did Bischof find a connection between animate and inanimate subject matter? "Yes. I found life in shells, leaves. In Japan I found a real reflection of the people in their gardens, landscapes. The shapes of leaves and trees, the view of a landscape was repeated in their architecture, in the way they furnished their houses. An intense study of forms from my early work carried into my work with people when I would recognize forms in movement."

A painter's discipline helps

To Bischof, "A study of good painters is helpful. I still retain my interest in painting and in my work in the Far East I would often stop and make sketches. I do think, however, that too much emphasis on painting can be dangerous. Many photographers use the particular vision of a painter as an excuse for unsharp, bad imitations. Both are graphic arts. But each is unique."

The discipline of placing exactly what you want on a canvas is good training in teaching your eye to find exactly what you want in your photograph, Bischof believed. Often he would shoot several versions of the same picture, trying to get close to the exact image. In looking through his contact prints, one can see that the final version was usually the best. The earlier ones, one might call preliminary sketches; the final, the finished work.

Bischof wanted "to really live with people. Geographical location has nothing to do with being accepted. No man is a stranger. No place is strange to me. I like to stay, live, talk, and feel with
(Continued on next page)

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WERNER BISCHOF

(Continued from preceding page)

people. Then to do books on them."

Bischof did his book. A magnificent volume, *Japan*, just published by Simon and Schuster. But he was never able to finish even a small portion of his work. He was killed in the Peruvian Andes in May, 1954, when a truck in which he was travelling plunged to the bottom of a 1500-foot canyon.

He left a wife and two children, one born a week following her husband's death.

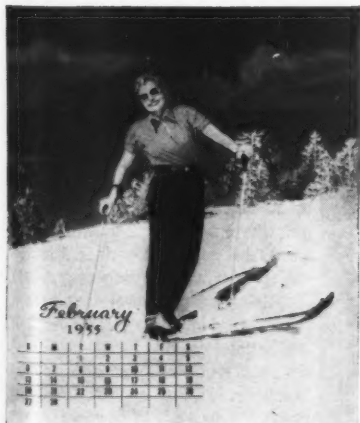
He left, too, a wealth of fine photography which will be seen for many years to come.

This was the life of Werner Bischof, truly a great photographer.—THE END.

MODERN STEREO

(Continued from page 40)

planning instead of chance. Photo 3, of my friend Snoka Thordarson pausing to pose while skiing, is an expanded version of the word-balloon idea exploited in last month's column. The original stereo was given a pin-up flavor with the addition of the calendar as shown. This imposition of the calendar was effected, of course, by sandwiching a second film in with the first. This second stereo (of the calendar) was obtained by photographing an actual large-size calendar sheet that had been rubber-cemented upon a quite larger piece of white poster-board. It was photographed exactly four feet away from the camera so that it would exactly fall within the window of the medium-size mount being used. Since most of this second stereo was clear film (remember, pure white always comes out perfectly transparent on color film), the calendar part itself appeared suspended in mid-air in front of the actual photo of Miss Thordarson. Go back to last month's column to review the details.



3. Snoka The Calendar Girl, an effect made by adding extra film to a stereo already taken on a ski trip.



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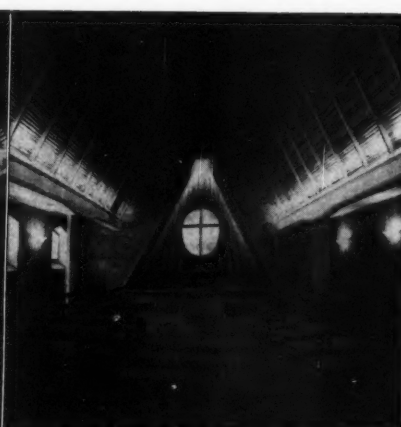
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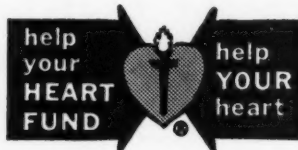
(Continued from page 70)

terms as a photographer rather than as a painter, or in the style of other photographers. "I stopped imitating, stopped confining my lens to the inert, the studied, the academic. I began to work with people—that most challenging, most rewarding, most revealing area." By the fall of 1953, "Photography," says Rodewald, "had become a full-time, all-consuming 'life'." By then he had read widely in conventionally instructive as well as experimental photographic literature. He had worked diligently in the darkroom ("There is never enough of that!"). And he put in a full year of study with one of the old guard pictorialists (their technical abilities are renowned). Each experience paid off: his pictures show that the best of techniques and visual approaches have been assimilated (see roses, page 71). However, his individuality is always present: when he places the camera to photograph a German sailor eating lunch (bottom, page 71); or glances at his wife while she sketches a proposed sculpture (page 70).

Equipment and techniques

After the miniature camera of the Virgin Islands, Rodewald switched successively first to a view, then a twin-lens reflex camera. Currently he has reverted to 35mm equipment—a Leica and Exakta—and uses it exclusively. He always consults an exposure meter because the light conditions he encounters are frequently adverse or variable. An advocate of shooting by existing light, he will use supplementary illumination if it is necessary. Then he tries to bounce it from ceiling or walls to give the softer effect of natural light. He shoots on Plus-X, Super-XX and Tri-X. The Tri-X is developed in Promicrol, the others in DK 20 or D-23. For the most part, his pictures are enlarged to 11 x 14 and printed on High Speed Varigam.

Rodewald hopes to avoid making a living primarily in commercial photography. He prefers to work on self-assigned projects and is now making photographs for a documentary book on St. Louis. "I plan to continue growing. I work every day, am never without a camera. I have such a profound feeling for photography that I grow restless when I am away from it for even a brief time."—Dorothy Jackson.



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HOW TO DEVELOP

(Continued from page 77)

until it is bone dry. If in any doubt, let film dry some more. Then take it down.

The Finishing Touches

Now's the time to protect your developed film so it won't be scratched during filing or storage.

1. Cut 120 film in strips of four negatives, and insert each strip into its separate glassine envelope.
2. 35mm film should be cut in strips of six pictures each. With a 36-exposure roll this will give you six individual strips. It's easiest to handle a 20-exposure roll if you cut four strips of five photographs each. Place each strip of pictures in a glassine envelope.

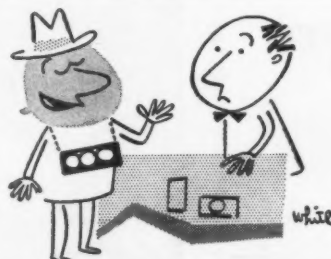
Which Developer?

Don't be confused by advice from other people. Start out by using a developer recommended by the manufacturer of the film. Look for that small piece of paper which comes with most rolls of film. Besides general instructions, it often lists two developers—one for general use and one for fine grain negatives. For other film-developer combinations consult your local photo dealer.

About Replenishers

Now you've developed your first roll, how do you proceed to the second? One way is to just increase developing time a fixed percentage for each roll processed. Some manufacturers provide instructions which come with the developer. A much better way, however, is to use a replenisher, small amounts of which are added to the developer. This permits you to give each roll the same developing time, and lengthens the life of the developer.

There are usually four simple steps.
1. Pour the used developer into a separate graduate. 2. At a convenient moment—say during fixing—add replenisher to the bottle of developer. Follow the complete instructions which come with the bottle of replenisher. 3. Then pour the used developer into the developer bottle until it won't hold any more. 4. Throw away any surplus used developer.—THE END.



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SECOND PRIZE \$15. When negatives are difficult to print, try a different grade of paper. Saul Moskowitz, Brooklyn, N. Y., got a thin negative when he made this exposure by existing light in a dark theater. However, No. 4 paper gave an acceptable print. Retina, $f/2$, $1/5$.

THIRD PRIZE \$10. Break the rules! Usual advice is to shoot on the child's level. Yet by shooting down, here, Carol Safer, of St. Paul, Minn., accurately detailed a children's art class—where they often work on the floor. Exposure: $f/5.6$ and $1/100$ second. Film: Plus-X.

MODERN PHOTOGRAPHY'S MONTHLY CONTEST

FIRST PRIZE \$25

SECOND PRIZE \$15

THIRD PRIZES \$10

Have you ever put yourself in your subject's shoes—under the unwavering glance of your own camera? Did you feel rigidly posed—the way so many subjects look? Then you'd better revise your shooting schedule. The embarrassed, uneasy pose almost always destroys the best part of a photograph—the visual expression of the subject's personality. Since few people are sufficiently at ease before a camera to relax and be themselves, it's usually a good idea to catch them off-guard. Let them be busy with a familiar activity: playing a guitar, painting, skating (*left, below, and far right*). Even something as simple as tying a shoe, or as casual as blowing out a match can produce a natural, really interesting and "human" document. Spontaneity makes the picture!

"I Tried it Myself" is a monthly contest for black-and-white prints only. Anyone may enter. You may submit any number of pictures, but they should be 4 x 5 or larger. Be sure your name, address and all technical data appears on the reverse side of each print. Please enclose a *stamped (first class postage) self-addressed envelope* if you want us to return prints we cannot use. All entries are considered for use elsewhere in the magazine. Send your pictures to the attention of the Columns Editor, MODERN PHOTOGRAPHY, 33 West 60th Street, New York 23, N. Y.





△ **\$25 FIRST PRIZE.** You don't need a six-foot snow drift in order to photograph winter. German photographer Lisel Himpelmann caught its feeling in stripped branches and a low-hanging mist. Leica IIIa, f/12 and 1/20 sec.

THIRD PRIZE \$10. Open shade ▹ diffused the light, gave warm sleepy aura to this languorous kitten. Ellery Stone, of Deerfield, Mass., shot with an Agfa 2¼ x 3¼ plate camera with roll-film back, used Plus-X film. He gave an exposure of f/4.5 and 1/50, developed in Harvey 777.



THIRD PRIZE \$10. Reflected sunlight (which lacks warmth in itself), ice and winter-clad skaters are sole picture components of a winter activities shot. Yook O. Hom, of Brooklyn, N. Y. used a Rollei-flex, Super-XX. Exposure: f/11 and 1/250.

THE ANSCO SUPER

Modern tests a 35mm camera with a remarkable shutter

A NOVEL SHUTTER, which may have profound effects upon camera and exposure meter design, is the outstanding feature of the new Ansco Super Regent, a 35mm camera of remarkable compactness and ability.

The new shutter is the Synchro Compur with Light Value Scale (generally called LVS). When used in combination with exposure meters designed for use with it, the system provides a much simplified, much improved, method of exposure determination and control. Although the basic principle of the LVS has been built into some late model Rolleiflexes, the Super Regent is the first camera to carry the shutter in the open as a unit, with an outer ring to control speeds, and a lever to operate the diaphragm.

The whole aim and principle of the LVS is to make

it simple to determine correct exposure and to make the best use of it. To this end, shutter speeds and f-numbers have been discarded as a basis for exposure determination. Instead, exposure is based on a simple scale of numbers from 1 to 18 known as the Light Value Scale (LVS).

Each LVS number represents a particular exposure condition. For instance, LVS 18, the shortest exposure possible with this shutter, corresponds to 1/500 sec. at f/22. LVS 17 represents twice as much exposure as does 18, and 16 in turn means twice the exposure of 17. So it goes down the scale, each succeeding smaller number representing twice the exposure of the preceding larger number. On the Super Regent, by the time you reach LVS 4, the exposure represented is 1 sec. at f/4. (On a camera with f/2 lens, maximum exposure would be



These are the various combinations of shutter speeds and lens openings which each light value number represents.

1. Note that LVS number 12 offers six exposure combinations. What this means for picture taking is shown opposite.

REGENT...

1 sec. at f/2, and this would be represented by LVS 2).

Obviously, to be most effective, such a system should be used with exposure meters which carry the 1-18 scale. We tried two—the Bertram Bewi Automat, and the Gossen Sixtomat (both meters carry f-number and shutter speed scales, plus the LVS system). To use them, you first set in the film speed (ASA 100, for example), then aim the meter at the subject, press a button or twist a knob, and read a single number (let's say 12). That's the correct exposure. Next you move the diaphragm control lever on the Super Regent to LVS 12 (or whatever number appeared on the meter), thereby setting the camera for the correct exposure. To make this exposure you have a choice of up to six combinations of f-numbers and shutter speeds (*photo 1*). Any of these combinations may be set up by moving a single control that automatically couples lens opening and (*Continued on page 100*)



3. Important parts of new shutter on Super Regent are: (1) diaphragm control lever (2) f-numbers (3) shutter speed control ring and revised numbers (4) light value scale numbers, on lower half of speed ring.

BENN MITCHELL

LVS 12: One exposure value, six automatic combinations to produce it.



LVS 12: Focused at 8 ft., shutter slows automatically as lens is closed.

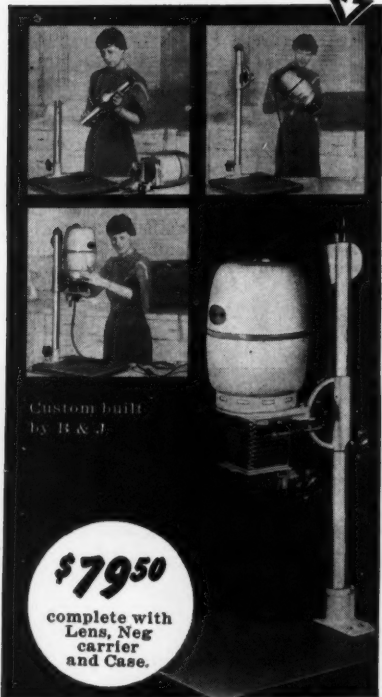


2. Coupling of shutter speeds and f-numbers provides simple control over depth of field and action stopping.

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ANSKO SUPER REGENT

(Continued from page 99)

shutter speed mechanisms and adjusts them to the correct settings. Oh yes, this shutter also carries f-numbers and shutter speed markings (photo 3), but they are there primarily to help you choose the right combinations for action stopping or control of depth of field (photo 2), after correct exposure has been determined by the LVS method.

If you don't want to use the LVS method, there's nothing to stop you from operating with f-numbers and fractional seconds in the usual manner, with conventional exposure meters.

How the Compur LVS on the Super Regent achieves all this may best be grasped by an understanding of the ways in which it differs from previous Compurs (and other between-the-lens shutters).

(1) **Spacing of numbers:** There are three sets of numbers visible on the new shutter: f-numbers, shutter speeds, and the light value scale (photo 3). By some extremely clever engineering, all three sets have identical spacing between the numerals. This spacing arrangement, plus the coupling of diaphragm and shutter speed mechanisms, is the heart of the LVS method.

(2) **Shutter speeds:** On older Compurs the progression was 1/500, 1/250, 1/100, 1/50, 1/25, 1/10, 1/5, 1/2, and 1 sec., a string of numbers which do not bear much mathematical relation to each other. On the LVS, the progression is 1/500, 1/250, 1/125, 1/60, 1/30, 1/15, 1/8, 1/4, 1/2, and 1 sec. Each step downward is designed to give exactly twice the exposure of the previous step. This alone is a worthy advance towards simplifying exposure determination.

(3) **Diaphragm control:** This lever has been lengthened so that when moved, its upper end passes over the f-numbers on the top of the shutter, while at the same time the lower end moves across the light value scale on the bottom of the shutter. The lever may be actuated from either end. Most important, a light spring tension has been added so that the lower end of the lever gently engages the notches on the outside of the shutter speed control ring (photo 1). This has the effect of coupling the lens opening control to the shutter speed control—move the speed ring either way and the diaphragm lever will move with it, within limits.

Glance at photo 4 where the shutter is set to 1/60 and f/8. Now imagine turning the speed ring clockwise to 1/125 (halving the time the shutter is open); the diaphragm lever will turn clockwise with it to f/5.6, opening the lens one full stop, doubling the amount of light which can enter the camera,

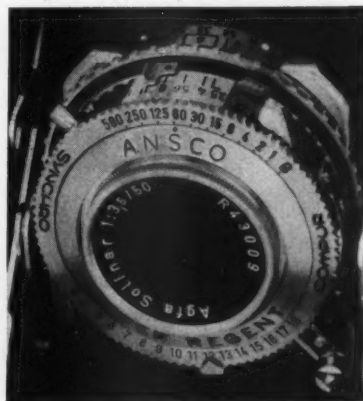
and cancelling the effect on exposure of the increased shutter speed. So, while the shutter speed-lens opening combination has been changed, the total exposure remains the same. However, this coupling may be "slipped" simply by holding the diaphragm lever while the speed ring is turned, or vice versa.

(4) **Light Value Scale:** This is a series of numbers (from 3 to 18 on the Super Regent) which have been ranged around the bottom of the speed ring (photo 1). Starting with 18, the minimum possible exposure, each number represents an exposure increase of 2 times (one full stop). On a camera with an f/2 lens, LVS 2 would represent an exposure 65,536 times the exposure at LVS 18. On the Super Regent, the largest LVS number which it is practicable to use is 4. This represents an exposure 16,384 times the exposure at LVS 18. Certainly, this is a wide enough range for most uses. However, since there is a Bulb setting on the shutter, longer time exposures are possible when desired.

As you will see from the chart under photo 1, each LVS number represents one or more combinations of shutter speed and lens opening. Once the light value control lever has been set to the proper LVS number, it's necessary only to rotate the speed ring to get the combination which best meets your needs for action stopping and/or depth of field control.

If you have used your meter properly, each combination will give a "normal" exposure. Suppose, however, that conditions require deliberate underexposure; for example, in order to stop action in dim light with a faster shutter speed than the meter recommends. What then?

Let's say that your meter indicates LVS 8 as the "normal" exposure. As you can see from photo 1, any of five shutter speed-lens opening combinations may be used. Suppose the subject is such that you need the depth of field which the Super Regent's 50mm lens gives at



4. Close view of Super Regent's shutter shows various controls, scales.

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f/5.6. That means a shutter speed of 1/8 sec., and we'll suppose further that you need at least 1/30 to stop motion. How do you go about it?

All you do is hold the diaphragm control lever steady on f/5.6 with one finger; then gently turn the speed ring clockwise from 1/8 and past 1/15 until the 1/30 sec. setting comes into place (a distance of two numbers). As you do this, your restraint of the diaphragm lever will cause it to slip along the notches on the speed ring without any trouble (temporarily disengaging the shutter speed-diaphragm coupling) until it comes to rest two numbers further down the scale, or at LVS 6. Since each number on the LVS scale represents one full stop of exposure, you know that you are underexposing exactly two full stops, which is within the limits of the latitude of many black-and-white films.

Or suppose you're shooting color in a very bright scene; the meter indicates LVS 12 for 1/60 at f/8. Suddenly the sun goes behind a cloud, and the meter now recommends LVS 10, or two stops more exposure. If 1/60 is still desirable (to stop motion) just slip the diaphragm control to LVS 10. This will open the lens two stops, to f/4. The speed ring will remain at 1/60.

Now consider that it begins to get even darker, and the meter now recommends LVS 8, or two stops more exposure. At this point the Super Regent's LVS shutter warns you automatically—the diaphragm control lever moves only so far, then stops—you just can't do it with this camera, at least not at 1/60 sec. So, you just hold the diaphragm control on f/4, slip the speed ring until LVS 8 is indicated next to the diaphragm control lever and the correct shutter speed, 1/15, is set automatically.

If you wonder why we haven't referred to the f/3.5 opening on the Super Regent, it was just to keep explanations simple as possible. Since f/3.5 is only 1/2 stop wider than f/4, other settings—LVS or shutter speeds—would wind up halfway between the numbers on the scales. However, the f/3.5 opening can be used with the LVS control, if desired. It is also possible to change lens openings by half-stops, simply by setting the diaphragm control midway between two LVS numbers.

Is the LVS an improvement?

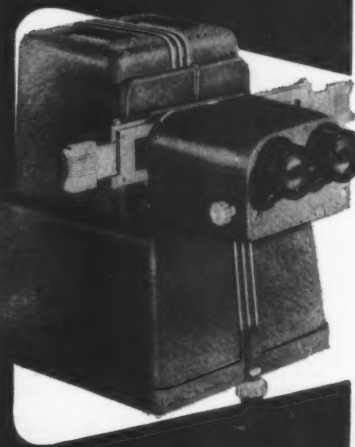
The answer to this question is an emphatic "yes" in the opinion of MODERN's editors. This view, however, is not shared by a number of foreign and domestic manufacturers of cameras and exposure meters, who see themselves confronted with the necessity for redesigning and retooling.

Despite this opposition, it seems to us that the new type shutter is here to stay.

(Continued on next page)

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ANSKO SUPER REGENT

(Continued from page 101)

F. Deckel, Munich, the manufacturer, is the leading European shutter maker and the LVS will be supplied on large numbers of foreign-made cameras. Nature will then take its course. Incidentally, our only complaint about the shutter is that it seems to be named incorrectly. Exposure Value Scale (EVS) would be more accurate, for the numbers represent not light brightnesses in candles per square foot, but actual exposures based on known shutter speed-lens opening combinations.

And now the Super Regent

We used the Super Regent under a wide variety of conditions. The new shutter did everything that was claimed for it, easily and well. In addition, the camera proved itself to be a fine little machine, capable of good pictures.

It is made in Germany for Ansco by Agfa Camera Werk. The folding 35mm design follows conventional European practice. It is so compact that it can slip into trousers or jacket pockets with hardly a bulge.

Film loading is simple and rapid. The camera has double-exposure prevention, but shutter cocking and film advance are separate operations.

The Synchro Compur shutter has X synchronization for electronic flash, and M synchronization for flashbulbs at all speeds. The shutter also has a self-timer built in.

The combined range-viewfinder showed itself to be sufficiently accurate and adequately bright for ordinary use. The Agfa Solinar 50mm, f/3.5 lens coupled to it is a four-element objective which made acceptably sharp pictures at all apertures.

The Super Regent with LVS shutter replaces on the American market an earlier model with conventional shutter which (it seemed to us) had a somewhat less brilliant rangefinder. The price is \$89.50. All in all, it's quite a little camera.—John Wolbarst



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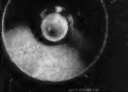
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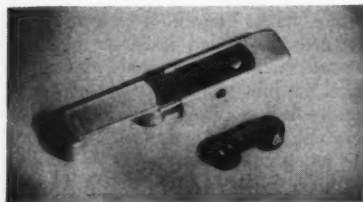
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MINOX REPORT

(Continued from page 60)

Which film to use? The negative is about 8 x 11mm. That's extremely small. The slower the film, the finer the grain, so always use the slowest film possible. Except when working indoors, we used films with ratings of 8, 12 or 25 during the tests. For candid work, we often had to shift to the film with 100 rating.

Loading the camera is quite easy. A thumbnail slot on the reverse side of the



Minox opens for loading by placing thumb in slot on plain side of camera, then sliding cover off. Cartridge can be dropped into chamber when both ends of camera are pushed together slightly, opening the film gate slot.

camera (see picture, above) must be depressed while the entire side of the camera is pulled away exposing the film chamber. Sliding the whole camera body closed about 1/4 in. opens the film gate and permits the cartridge to drop into place. The exposure counter must be set at a red dot on the exposure counter face for loading. There is no control to set the exposure counter other than opening and closing the camera. If the counter is not near the proper mark, you must open and close the camera perhaps as many as 49 times to get the counter back to the proper mark. If you're trying to be discreet about your picture taking, this can be a bit trying as well as time consuming. You don't have to open and shut it completely however. A slight opening, about 1/4 in. will advance the counter.

Once the side has been replaced, the camera must be opened and shut twice to advance the unexposed film and the exposure counter to 1. Now we're set.

The first rule of sub-miniature photography is steadiness. You must learn to stand like a rock. The slightest movement may blur the greatly enlarged Minox picture. The best technique, we found, was to hold the camera horizontally (see picture, page 104), bracing it against the bridge of your nose. When you shoot verticals, rest it against your cheekbone. Practice first.

What are you going to shoot first with the camera? Best are objects which pretty well fill the viewfinder. Get close. Portraits are excellent, particularly when you're beginning. Always keep in mind the size of your negative. Try to work with the camera rather than challenging it to do what you may think is

(Continued on page 104)

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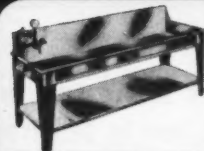
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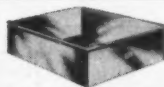
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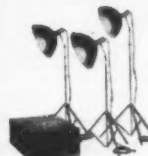
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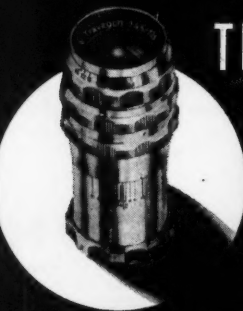
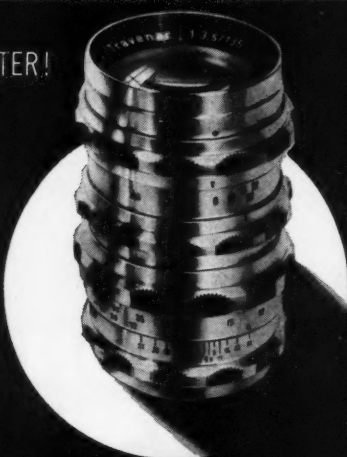
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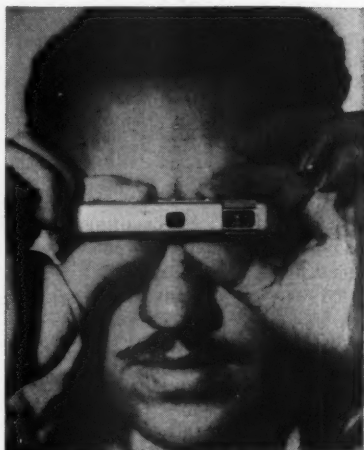
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MINOX REPORT

(Continued from page 103)

the impossible, or the next thing to it.

You have a roll of exposed Minox film. What do you do with it? You can process it yourself (we'll talk about this later) or you can send it out for processing. Minox Processing Laboratories, official factory representatives, maintain a seven-to-ten-day mail order service. Developing film costs 85c. Standard sized enlarged prints 2 3/4 x 3 3/4 are 12c apiece. An 8 x 10 print costs \$1.25 if done by Minox Labs. Your films may be processed in the United States or they may be sent airmail to Germany. In either case, the same chemicals and materials are used. Work is carefully done. Print finishing, especially spotting, is of extremely high quality.



It's easiest to hold the camera for horizontal. Grip camera as you would grip small stick you were about to break. Hold against bridge of nose.

Microfine Laboratories, an independent processor of sub-miniature films, uses American chemicals and papers. Quality here too is good. Prices are comparative although Microfine offers speedier service. Microfine also mounts single color transparencies in 2 x 2 mounts for use in regular slide projectors at 7c a transparency. With a standard focal length lens on your projector, a good 11 x 14 projected image can be shown in an average sized small room. Quality of the projected image was quite acceptable. (Minox has a projector of their own in the works, but it isn't ready yet.) Complete processing brochures from both sources are available. Send self-addressed envelope to Sub-Miniature Editor, MODERN PHOTOGRAPHY, 33 West 60th Street, New York 23, N. Y.

We'd recommend processing the film yourself, if you can. The developing tank (picture, page 60) is ingenious. The exposed cartridge is dropped into a light-tight compartment and the end of

the film is attached to the tank core. The tank is then closed and the core twisted, automatically removing the film from the cartridge and winding it in the core. All operations are carried out in full room illumination. Capacity of the Lilliputian tank is 1½ oz.

The Minox film developing kit (\$3.95) contains chemicals sufficient for processing 15 rolls of film. There's a developer, fixer and wetting agent. They are packaged in small envelopes sufficient for one roll of film. This makes mixing quite easy. The fixer envelopes, however, are so full that you must open them over a container of some sort. They are packed to capacity and have a tendency to spill. (Chemicals now being distributed, according to the Minox importers, come in roomier, plastic envelopes.) Developing time for film marked 8-12 ASA is ten minutes; for 40-200 ASA, 14 minutes.

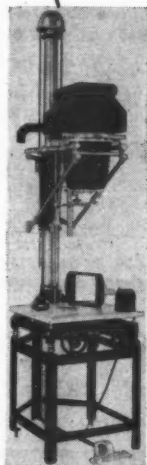
Cleanliness is absolutely essential in developing Minox film. The smallest speck of dust can wreak havoc with a negative. Remember a 2 x 3 enlargement from a Minox negative is equivalent roughly to making an 8 x 10 enlargement from a 35mm negative.

How much can Minox negatives be enlarged? Provided the film has been properly exposed, the camera held steady and the footage set accurately, there is only one governing factor. What film was used? With Micro Grain Copy Film, suitable only for line drawings, maps and documents, glossy 11 x 14 enlargements showed almost no graininess, were quite sharp with amazing detail. (Map on page 58 was copied with such film at a distance of eight inches. Exposure was 6 sec. with floods.) With a slow film, ASA 8 or 12, enlargements to 8 x 10 on glossy paper gave results comparable with that acceptable for 35mm work. (Still life on page 58 was made with a 4 sec. exposure at a three foot distance. Floods furnished the illumination.) On a semi-matte surface, graininess was all but impossible to detect. The slow films proved excellent for portraiture. The portrait on page 61 was enlarged to 8 x 10. An 11 x 14 enlargement on semi-matte Varigam paper was acceptable at a normal viewing distance.

The films rated between ASA 12 and ASA 100 did not appeal to us. They were not grainless enough to give us confidence in making big enlargements, nor fast enough to make the loss of definition worth while. We'd advise the 8 or 12 ASA film for all work where there is sufficient light and the ASA 100 film only for poor lighting conditions. It's best to handle one or two films and learn just what can be done with them rather than try to use films of every speed.

The ASA 100 film will make acceptable prints to 4 x 5 on semi-matte paper
(Continued on page 106)

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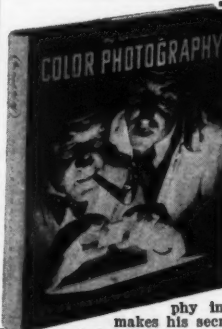
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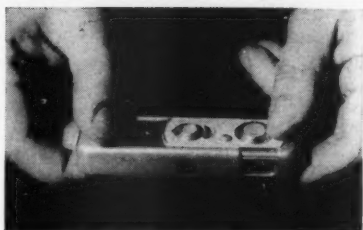
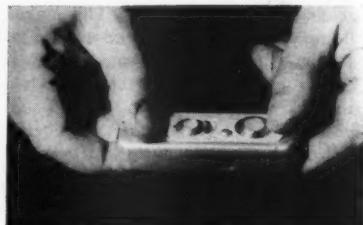
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MINOX REPORT

(Continued from page 105)

or even 5 x 7, if you're not too fussy about grain. It is not an all-purpose film unless you are content always with small enlargements. A night-club performer (page 58) was photographed with this film at 1/5 sec. The original picture was a vertical. The printed photo represents 1/2 the original negative.



Top: Minox in closed position has complete protection for lens, finder, locks shutter release against accidental exposure. Bottom: to open Minox for picture taking, pull ends of camera apart. Closing again winds the film, sets exposure counter and cocks the shutter.

How should you enlarge the Minox film? We found the Minox enlarger (picture, page 60) a wonderful machine, sturdily built, easy to use. But it's expensive. We tried using a standard enlarger (Omega DII). With the enlarger housing at the top, we could make a 6 x 8 (roughly) enlargement on the baseboard with a 2 in. lens. Glass negative carrier plates were used. The dust problem was fantastic. A better solution is a 1 in. movie lens and glassless negative carriers. Such carriers, standard on the Minox enlarger, can be made to order by a machinist for most enlargers. With this set-up, suitable enlargements to 11 x 14 could be made.

In any case, extreme care must be taken when handling Minox negatives. Never pull them through negative carriers. Position each separately. When the negatives aren't in use, keep them in an accessory transparent negative wallet (picture, page 60). You can examine them, without removal, with the Viewer-Magnifier.

There are many accessories for the Minox. The exposure meter (picture, page 60) is one of the smallest and simplest made. The Minox fixed aperture of f/3.5 simplifies the operation of the meter. Rotating a disc at the rear of the

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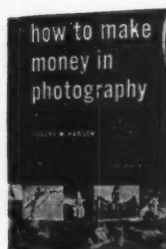
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meter sets a shutter speed scale for the proper film opposite the meter needle. An optical finder having the same coverage as the Minox lens can be used to frame the area to be photographed. Pressing a button on the top of the meter will actuate the needle. Releasing the button locks the needle at the setting. A scale on the back of the meter converts readings to openings other than $f/3.5$ so the meter can be used with conventional cameras. It was quite accurate in average high light intensities but low light intensities did not seem to register well. Since the Minox camera is not designed for shooting under extremely poor conditions and then forcing development, this lack of sensitivity is not too important.

Although the Minox does not have an interchangeable lens, it can be hitched to a pair of powerful binoculars to produce remarkably good pictures of far distant objects (picture, page 58). The binoculars must be of good quality, preferably with coated optics.

The ocular on which the Minox fits must be at infinity setting. The human eye can hardly judge this, but top grade binoculars come to infinity focus with the eyepiece at "O" setting. Adjust the second ocular to your vision and use it as a viewfinder. Tripod support and/or high shutter speeds are necessary to reduce vibration to a minimum.

The Minox table tripod (picture, page 60) is extremely interesting. Two legs and a cable release fit into the third leg for disassembly. There's no tripod socket or cable release on the Minox, incidentally. But both can be used if the Minox is placed in the accessory camera clamp (picture, page 60) which has both sockets.

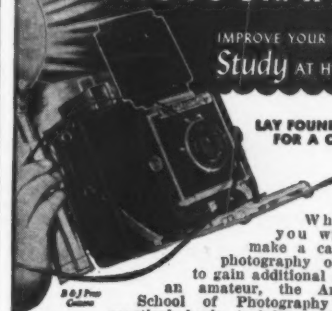
It's super-portable

Is the Minox practical? Yes, it certainly is. We carried it around in its leather sheath, we took it out of the case and slid it into a hip pocket. It was not treated gently. It went sailing with us on salty water. It never failed to go off on schedule (with that hair-triggered release, it sometimes went off ahead of schedule). The problem of having the shutter constantly under tension when the camera was in the shut position did not seem to affect it. There was no inconsistency in its picture taking. When it was operated intelligently it took good pictures. When the human element slipped up, the pictures were poor since every error was greatly magnified by the necessity of enlarging.

The Minox can be operated as a precision instrument capable of 11×14 enlargements—or it can take nice snapshots. The choice is not up to the potentialities of the camera. The camera can do either. It's up to you.—THE END.

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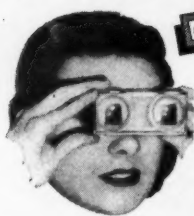


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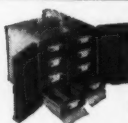
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45-SECOND DEVELOPER

(Continued from page 67)

record fine detail is a vital matter. There was no way in which MODERN's editors could check this claim, which is in the realm of higher technical arguments. However, it seems worthy of report.

Swiftol's rapid action produces a whole set of problems—all easily solved. It can't be poured into and out of a tank full of film—not enough time. For 35mm and roll films, best technique is to have three uncovered film tanks, or short, wide vessels, grouped in an 8 x 10 tray. Swiftol is in one, acetic acid short stop (a must) in another, high speed fixer in the third. Set a timer for 45 seconds, load a film on the reel in darkness, plunk it in the tank of Swiftol and start the timer. The reel should get one sharp rap to break airbells, then *absolutely no agitation during development.*

When 45 seconds pass, and the timer rings, remove the reel from the Swiftol, place it immediately in the shortstop tank. *Don't wait to let it drain;* streaking will result. Put the Swiftol saturated film right into the shortstop—that's what shortstops are for. After 10-15 seconds of shortstop, into the rapid fixer with it and agitate well. After about 20 seconds you can turn on the lights.

Developing of 4 x 5 films should be done on hangers in tanks, or other deep, narrow vessels, not in open trays. A wide, thin film of Swiftol will oxidize rapidly (for the same reason, inspection development is out) and during tray development hands will stain badly.

If Swiftol is allowed to stand for more than a few minutes in an open tank an annoying phenomenon occurs. That layer of developer which is in contact with the air oxidizes partially. For some reason, not fully understood, it then becomes superpowerful in its developing activity. If a sheet film is placed in a tank carrying such a layer of "hot" developer, it will show an excessively developed area in the form of a narrow band across one end of the film. To avoid this trouble, Swiftol should be stirred up lightly just before putting the films in. This distributes the "hot" developer evenly. It can be done when checking temperature.

Swiftol is a trademarked name owned by Southwest Products, Inc., San Antonio, R.R. 4, Texas. The formula is for one of a series of rapid acting developers which were designed for the U. S. Air Force by Malon H. Dickerson, when he headed the Photo Research Laboratory of Southwest Research Institute. According to Dickerson, who is now with Southwest Products, the developer is being used by the Armed Forces.

It's available only from Southwest Products by mail. Price of 1 qt. is \$1.25, and \$18 for 24 units; for 1 gal., \$4.95, and \$72 for 24 units.—W. C. BALL



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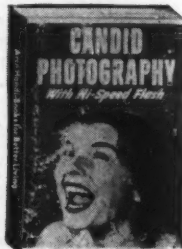
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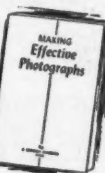
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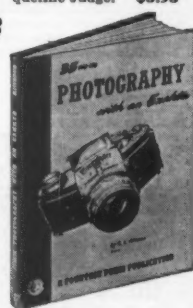
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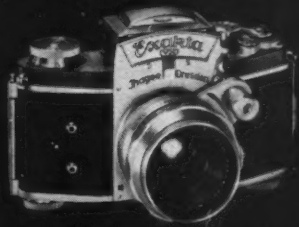
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